



+ } All Hail Poet Laureate Cadence Weapon!
The Golden Throat Of Leona Brausen
A Hand Up For Inner-City Neighbourhoods
Guerrilla Gardeners Fight The Green Fight

CHUCK PALAHNIUK

THE CULT AUTHOR'S NEW NOVEL PYGMY SAYS TEENAGERS MAKE NATURAL TERRORISTS

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7 feature QUEEN MARY PARK PRIDE

Vibrant Communities Edmonton partners with the city and central neighbourhoods for revitalization project.

12 gardening NO NEED FOR "GREEN-AIDS" HERE

In Edmonton, "guerrilla gardeners" and the city get along and even work together on some projects.

18 music CADENCE WEAPON OF CHOICE

Afterparty babies, rejoice! City Hall names rapper Rolie Pemberton Edmonton's new poet laureate.

21 on screen MARKET-FREE

CAPITALISM

A glorious supermarket on the outskirts of Prague turns out to be a giant hoax in *Czech Dream*.

21 arts THE SINGING DEFECTIVE

Leona Brausen had to work hard to sing as badly as *Glorious!* anti-diva Florence Foster Jenkins.

39 savage love I'M A DEAD RINGER FOR MY BOYFRIEND'S RAPIST!

Dan thinks there's something fishy about the excuse this reader's lover is giving him for not having sex.

42 the back ASSORTED GOODIES

Municipal Happenings with Bill Benson!

regulars tougas pg 9 | cds pg 25 | blurb pg 32 | art box pg 36
josey vogels pg 38 | dan savage pg 39 | archive dive pg 43

ACPIADA Teen Terrorists And Green Guerrillas notes from the editors AUERDA



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CHUCK AMUCK

If you want to create the perfect terrorist, says *Pygmy* author Chuck Palahniuk, start with a 13-year-old boy.

ILLUSTRATION SUPPLIED

34

Chuck Palahniuk is famed for his raw take on middle American life, and his latest novel *Pygmy* is no different. But just because it touches on political themes doesn't make it a political book as **Michael Hingston** discovers in his interview with the man who brought us *Fight Club*.

Carrying on with the theme of underground movements, **Andrew Paul** looks at Edmonton's guerrilla garden-

ing scene to find that renegades and the authorities might be able to find a happy middle ground after all.

Also in *The Front*, **D. James Anderson** comes on board with his new monthly column devoted to legal issues, "Reasonable Doubt." This week he looks at the process of labelling someone as a dangerous offender.

In music, **Michelle Garcia** chats with Edmonton's new poet laureate

Rolie Pemberton III about — well, poetry, of course. In arts, **Kathleen Bell** takes a look at Shadow Theatre's new play *Glorious!*, a tale about a would-be opera singer with a voice that, unlike Rolie's, leaves much to be desired.

Finally, *SEE* would like to thank everyone who helped us raise \$1,830 for the Edmonton Food Bank and Stollery Children's Hospital at our annual Best of Edmonton party.

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Dane Cook, Rexall Place, June 7

MAY 31

charity | ENERFLEX MS WALK Go for a stroll for those who can't, and raise a bit of cash for a good cause. Rundle Park, 8 a.m.

JUNE 1

film | GOLDEN EAR-RINGS Marlene Dietrich actually lived with Gypsies to prepare for her role in Mitchell Leisen's 1947 tale of a Gypsy woman who helps an escaped spy cross German lines during the Second World War. Royal Alberta Museum, 8 p.m.

JUNE 2

film | JERICHO What's a snack-bar owner to do when a hot young soldier with a dishonourable discharge starts hitting on his wife? We say he should do his part to maintain the suspenseful love triangle. Metro Cinema, 9 p.m.

JUNE 3

music | MIDWEEK CLASSICS: TWO HORNS The French have given the world many gifts: fine wine, delicious fries, and of course the French horn—as Martin and Allene Hackleman will demonstrate tonight at Winspear Centre. 7:30 p.m.

JUNE 4

self-help | DEEPAK CHOPRA Not only can Dr. Chopra diagnose any weird hormonal secretions building up in your system; he can also find the perfect mantra for your transcendental meditation sessions. Northlands Agricorp, 7:30 p.m.

JUNE 5

comedy | JON DORE Sometimes he's facing his greatest fears on *The Jon Dore Television Show*, sometimes he's keeping you up to date as a correspondent for Canadian *Idol*, and sometimes he's doing standup in places like Century Casino. 7 p.m.

JUNE 6

music | RISE AGAINST For a bunch of ardent vegetarians, these guys sure do know how to rock. Rexall Place, 7 p.m.

JUNE 7

comedy | DANE COOK "Super finger" inventor, Good Luck Chuck star, and role model to douchebags everywhere: the funnyman plays Rexall Place tonight. 8 p.m.

JUNE 8

party | BIG ROCK EDDIES Like getting drunk? Enjoy beer commercials? You might already have entered this tasty event that raises money for charity. If you haven't, get a case of beer and start brainstorming for next year. TransAlta Arts Barns, 7 p.m.

JUNE 9

cycling | BIKEOLOGY SALON: FASHION AND BIKE DISCUSSION Riding a bike in rush-hour traffic might be scary, but it's not half as terrifying as choosing the wrong shoes to go with your unicycle. Parkallen Community League Hall, 7 p.m.

JUNE 10

festival | CREATIVE AGE FESTIVAL WORKSHOPS While the angsty teens of Nextfest sleep in, this festival celebrating seniors' contributions to the arts starts a day early and gets the jump on those young whippersnappers. www.creativeagefestival.ca

JUNE 11

awards | YWCA GALA Congratulations to all the ladies up for awards of distinction this year. If you'd like to congratulate them in person, they'll be at Northlands Agricorp, 5:30 p.m.



Deepak Chopra, Northlands Agricorp, June 4

lecture | May 28 **"MAJOR TIM ISBERG HAS A FEW TIPS ABOUT BEING AN UNARMED OBSERVER IN REGIONS OF CONFLICT – WE SUSPECT KNOWING HOW TO RUN AND HIDE MIGHT BE IMPORTANT."**

see magazine's two-week forecast of events in edmonton

Listings: the front | music | film caps | arts

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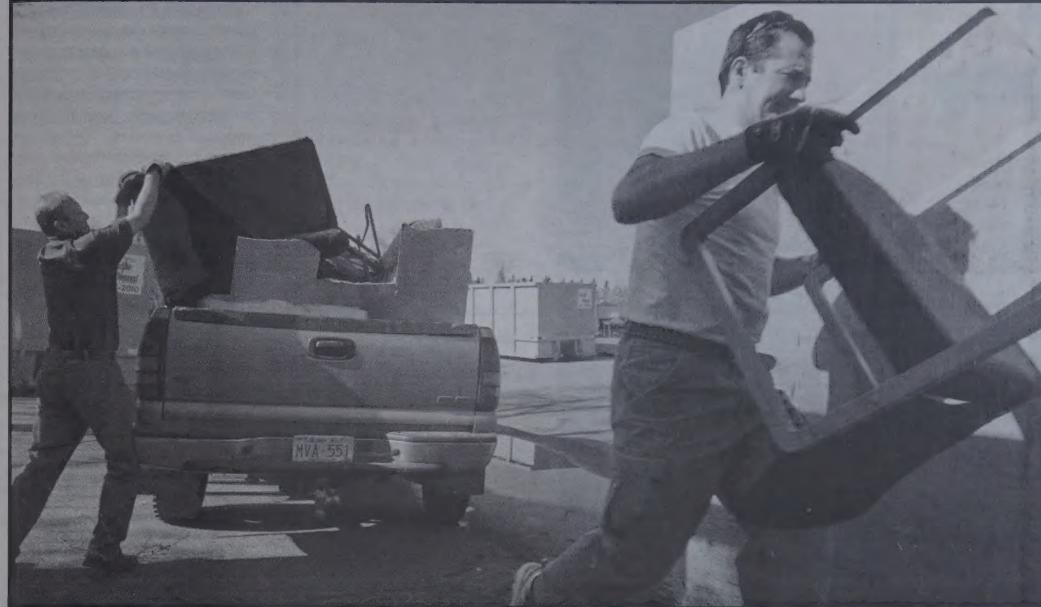
SEE

On Street Style
JUNE 18



FEATURE • NEIGHBOURHOODS • BY ANGELA BRUNSCHEOT | 626 words

Queen Mary Park Pride



Heavy Lifting | Sean Douglas (right), president of Queen Mary Park community league, helps empty a truck with Rod Muray (left) as part of a community cleanup day. PHOTO BY IAN JACKSON

VIBRANT COMMUNITIES EDMONTON PARTNERS WITH THE CITY AND CENTRAL NEIGHBOURHOODS FOR REVITALIZATION PROJECT

Sean Douglas has faith that a little hard work will help revitalize his Queen Mary Park neighbourhood.

The 36-year-old community league president got busy on Saturday doing just that with a community cleanup day. He hopes that if others see that he and his neighbours care about their community, it will scare off “illegitimate users” of the area.

“It’s a great neighbourhood, but we are almost an inner-city neighbourhood,” he says. “As a result, there are challenges. There are lots of prostitutes, johns, and drug dealers.”

Douglas originally moved into the Queen Mary Park neighbourhood just north of downtown 12 years ago because the rent was cheap. He’d just finished school and moved west from Ontario for work as an engineer. He fell in love with the centrally located, mature community, and ended up buying a house in the area.

He’s excited about the revitalization project the city has begun in Queen Mary Park and Central McDougall, and he hopes that the results will go beyond the cosmetic.

“I think people hear revitalization and they think that the city is going to swoop in and redo some roads and

sidewalks, when it’s actually a lot more involved than that,” he says. “It’s a long-term plan. This isn’t going to happen in one season.” As he’s seen in his own backyard, though, many of the challenges facing the communities are long-term social problems.

That’s where Vibrant Communities Edmonton comes in. The local chapter of the national poverty reduction group has announced that it will work alongside the city with the revitalization project, filling in the community economic development side that is necessary for sustainable communities but which the city doesn’t have a mandate for, says Janice Melnychuk, the executive director of Vibrant Communities Edmonton and a former city councillor.

“We are a catalyst,” she says. “We’ll bring knowledge from other parts of the country and the world to this community to see if we can spark something and foster some change, and different thinking.”

This is the first time Vibrant Communities Edmonton has become involved with a neighbourhood revitalization project, an event that marks what Kathy Barnhart, city branch manager of neighbourhood and community development, calls the city’s interest in taking a holistic approach.

“In our society, we don’t have anyone that’s chewing on these problems,” she says. “We have the non-profit sector and some specific programs, but they are broader and

come in there and fix roads and have staff come in, but it’s the people that live there and work there and build relationships there that need to help it continue.”

She also emphasizes that if you start small, the social problems don’t seem quite as overwhelming. “It blows my mind to think that we are going to try to reduce poverty across Canada,” she says. “I can’t get my head around that. But I can get my head around one neighbourhood in Edmonton.”

Melnychuk stresses that she’s not going into the community with specific solutions in mind, but rather hopes to hear what the residents need, and try to make that happen.

For example, if dependable transportation to employment is a problem, Vibrant Communities could help set up a community car pool, or hire a bus service to get residents out to employment on Edmonton’s industrial outskirts. Or perhaps it means connecting new immigrants with the business advice and loans they need to start up small and home-based businesses. She’s also interested in speaking with women in the community about their employment challenges.

“People always write our neighbourhood off, but there’s a lot of great reasons to live here.... If you want locally owned businesses and good restaurants, this is where it’s at. If you want to go to Wal-Mart and McDonald’s, then yeah,” he adds with a laugh, “go live out in the boondocks.”

go across the city. This is trying to take those ideas and focus it at a community level, to learn something more powerful and more helpful, and that is going to build more resilient families and communities.”

Safety is the biggest concern Douglas has heard since he started consultations in January, but he says that doesn’t necessarily mean the final five-year plan the community produces will include a call for more cops in the area. Simply making the area more walkable or improving the streetscape could do the trick.

Clubs, sports teams, and social networks, Barnhart adds, could also help keep both adults and teens busy.

Despite his neighbourhood’s problems, Douglas takes a remarkably sunny view of Queen Mary Park. He enjoys the older character of the community, as well as being able to walk to work each day. And in some ways, he says, the community is already seeing a turnaround. On 107th Avenue, many businesses and ethnic restaurants are adding to the positive activity in the neighbourhood.

“People always write our neighbourhood off, but there’s a lot of great reasons to live here.... If you want locally owned businesses and good restaurants, this is where it’s at. If you want to go to Wal-Mart and McDonald’s, then yeah,” he adds with a laugh, “go live out in the boondocks.”

NEWS BRIEFS • BY JESSICA POTTER

ALBERTA • BILL 44 PARENTAL RIGHTS REMAIN

The controversial provision in Bill 44 that gives parents the right to remove their children from classroom lessons on sex, religion, or sexual orientation will remain in the legislation.

The Conservative government voted to accept amendments to the Alberta Human Rights Act that clarified, but did not get rid of, the part of the bill that enshrines parental rights, despite widespread criticism from school boards, civil liberties groups, and parents.

The day before the vote, Liberal Opposition Leader Dr. David Swann called on the Stelmach government to allow a free vote within the Tory caucus. “Our school curriculum must not be dictated by a small minority,” he said. Swann was accompanied by members of the gay and lesbian community, the Centre for Inquiry Alberta and the United Church. Premier Ed Stelmach allowed the free vote, but it did not change the outcome.

Since its introduction by Culture Minister Lindsey Blackett and Education Minister Dave Hancock in April, Bill 44 has caused much public debate and outcry. Teachers, parents, and human rights organizations have protested the amendment, calling the parental rights clause a significant setback that would have a chilling effect across Alberta classrooms. “Students cannot learn from teachers who are too afraid to teach,” said Mike Gray, communications chair for Centre for Inquiry Alberta.

Opponents of the bill argue that the parental rights clause was included to appease far-right party supporters who disagree with the bill’s recognition of sexual orientation. “I am offended that the acknowledgement of homosexual rights in our province is only being used to make an otherwise intolerable bill sound more appealing,” Gray said.

Earlier that week, Blackett agreed to clarify a portion of the parental-rights clause, which would protect teachers in cases of impromptu discussions about subjects deemed controversial by the bill. “Where there’s incidental or indirect references to religion, or human sexuality, or sexual orientation, or religious themes in a course of study or the education program ... this section does not apply to those,” Blackett said during Question Period.

“The intention of this bill was never to have undue fear, undue duress put upon any members of the teaching profession,” Blackett told the legislature.

Liberals culture critic Laurie Blakeman called the proposed changes “an interesting slight of hand” during a press conference. “They should take that section out,” she said. “It shouldn’t be there at all, and I would argue that it does not belong anywhere.”

Final reading for Bill 44 is expected in the next 10 days. Details for implementation will be worked out with the Alberta Human Rights Commission over coming months.



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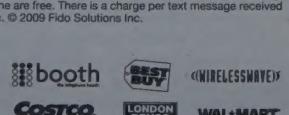
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LETTERS

COMMENTS FROM THE WEB

DOWNTOWN SKATEPARK IDEAS

RE: "A New Skateboard Park For Downtown?" May 21, SEE #808.

While I can agree that the "little hater things" on benches to prevent skateboarding are as much of an eyesore as they are a pain in the butt, downtown doesn't need a park full of benches, boxes, and flatbars.

It is time to think outside the "flatbox" and create a skatepark that is unique and will challenge generations to come. Concrete is one of the most dynamic building materials known to man and the possibilities are limited to one's imagination about what can be created with this medium.

We don't need another "cookie cutter" skateplaza full of stairs and curbs — there is plenty of that all over downtown. What is needed is a more modern approach to the archaic laws that ban the use of skateboards, set by the older generation that once classified them along with sleds and ice skates for the purposes of legislating a ban on their use on city streets and sidewalks.

Skateboards are an eco-friendly mode of transport and recreation for the 21st century. Should a downtown skateboard park not be "world class" like the Art Gallery of Alberta and reflect our status as "City of Champions"?

There are more than enough ugly concrete boxes in Edmonton.

"GRUMPY NUMBSKULL"
ON MAY 22 AT 12:38 P.M.

BUS VS. CAR

RE: "40 FT New Flyers Bus VS. 1996 Pontiac Grand Prix Car," May 21, SEE #808.

I thought long and hard about this very choice last fall, and I have never regretted my decision to go with the 1996 Grand Prix. I am pleased to inform you that it starts just fine in cold weather — never even plugged it in. Also, I spend considerably less than \$165 a month on gas and insurance, unless I'm taking long trips — and on that score, ETS doesn't even go to the airport. (Grand Prix beats Greyhound too!)

In the categories of repair, maintenance, and parking costs, however I concede to ETS.

"SMAC" ON MAY 21 AT 8:51 A.M.

Although we don't have anywhere near enough room to print the entire discussion in the physical pages of SEE Magazine, we'd be remiss if we didn't mention a very long but interesting discussion going on at www.seenmagazine.com about the arts column Art Box, arts criticism in Edmonton in general, and the ethics of anonymous commenting on the web.

This discussion can be accessed through our "recently commented on" tab at the right side of the homepage.

Vist www.seenmagazine.com to comment on stories. SEE Magazine welcomes reader feedback, both positive and negative. You can e-mail your comments to letters@see.greatwest.ca, snail-mail them to SEE Magazine #200,

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COMMENTARY • WORLD TRADE | 914 words

The Cuter The Animal, The Better The Publicity



OUTSIDE POLITICS MAURICE TOUGAS

THE CANADIAN GOVERNMENT SHOULD CONTINUE TO FIGHT THE EUROPEAN UNION'S HYPOCRITICAL BAN ON SEAL PRODUCTS

"If only baby seals looked more like baby rats, we would be spared the annual publicity onslaught over the seal hunt."

That pretty well sums up the ongoing saga of the seal hunt protest. Who, you may ask, penned those wise words?

Why, it was me! Your humble cor-

respondent! The first opinion piece I ever wrote for a newspaper, which I began with the seal-rat comparison cited above, was about the seal hunt. It appeared in the *Red Deer Advocate* on March 13, 1982.

That's 27 years ago, which tells you two things. One, the seal hunt debate has been going on for about 30 years, and two, I am very, very old.

Back in 1982, I was furious about how the pious blowhards Greenpeace and the Fund for Animal Welfare were using the seal hunt to raise funds. In 1982, the animal rights activists had scored a major victory by convincing the European Parliament to ban all imports of white seal pelts into the European Union.

Sound familiar?

Now we have the latest decision by the vote-grubbing hypocrites of the European Parliament, who are under the spell of animal rights orga-

nizations. (By the way, the European Parliament is poised to welcome a new party in elections next month: The Pirate Party. I'm not kidding.) On May 5, the members of the European Parliament voted to endorse a ban on the trade of seal products. It was a no-brainer decision for the MEPs, which is just the kind of decision they are best qualified to make. Voting to ban the trade of seal products does no harm to any member of the European Union, with the possible exception of Finland, which has a small hunt. And anyway, it's only Finland.

No, the ban is aimed directly at Canada, the largest seal-hunting nation in the world, conveniently located in a country with no European Parliament voters. If it goes through, it may be the death blow to the sealing industry that animal rights groups have been working on for de-

cades. Even a federal government is no match for zealots with money.

What is the European Parliament's primary reason for banning seal products? It's not conservation, that's for sure. Seals breed like, well, seals. The last time the federal government did a count, in 2004, they came up with a number of 5.9 million. In fact, the number of seals is a hunting success story. In the 1970s, when the hunt was unregulated, the number of seals had dropped to an estimated 1.8 million.

No, it has nothing to do with saving the seals. According to the European parliament, the hunt is "inherently inhumane." Apparently, a quick club to the noggin is considered inhumane, and is worthy of sanction.

Europe, of course, treats its animals with TLC.

Creating the French delicacy foie gras — accomplished by force-feeding geese corn two or three times a day until their livers almost explode — is perfectly humane. So too is the fox hunt, which still goes on in the U.K. According to the organization Compassion in World Farming, *The Economist* reports, half the sheep killed in France are alive when their throats are slit. In Spain, bulls on the losing end of a bullfight are stabbed repeatedly until they slowly bleed to death. No inhumanity there. (An estimated 250,000 bulls a year die in bullfights around the world.)

You want cruelty? Whaling involves shooting whales with explosive harpoons which explode inside its body. A whale can take hours to die. No inhumanity there, apparently.

Killing animals for human use is ugly, messy business. That's why they put up big walls around abattoirs; that, and it helps to keep the animals from escaping. The fact is

that the seal harvest is as humane as these things get. Again according to *The Economist*, in 2004 the World Wildlife Fund commissioned an independent vet's report which concluded that seal clubbing is not cruel if it is done correctly, which, the report concluded, is the way it is done in Canada.

Better yet, the vets said that worldwide anger at the hunt is based on emotion, thanks to those iconic images of adorable, white-coated seal pups. (Even *The Economist* couldn't resist illustrating its seal hunt story with a photo of a white seal pup.) Of course, the fact that Canada hasn't had a white seal pup kill since 1987 doesn't matter. When Greenpeace and various animal rights groups captured images of adorable white seals and the bloody aftermath of a kill — on a field of virgin white snow, no less — the seal hunt was doomed.

The seal hunt has become a target of bleeding hearts worldwide not because the animals are endangered, or the kills are inhumane. It was everybody's favourite whipping boy because seal pups were cute, and the kill was conducted in public.

A number of newspapers have called for the government to give up the fight over the seal hunt because it's not that big an industry anyway, and the seal hunt damages Canada's reputation. Bullshit. The seal products ban is based on emotion and lobbying on the part of single-issue zealots. It should be fought, even if it is a losing battle.

You know who else should fight the ban. Greenpeace. Killing off the hunt will also kill off their best fundraising tactic.

Maurice Tougas is the former Liberal MLA for Edmonton-Meadowlark. mauricetougas@live.com

NEWS BRIEF • JESSICA POTTER

EDMONTON • SPORTS CITY LOSES UNIVERSIADE BID

Edmonton might have lost out on the 2015 Universiade bid, but our city is in a stronger position for the 2017 Expo. Mayor Stephen Mandel said Monday at a press conference at city hall. "Our bid was solid," he said. "Our guys did an incredible job."

The city's bid failed in a vote of 27 delegates of the International University Sports Federation (FISU) in Brussels on Saturday, losing to Gwangju, Korea. This was Gwangju's second attempt to win the summer university games.

Despite five years of hard work and almost \$2 million put into the campaign, both the mayor and Canadian bid committee president Eric Newell are optimistic about future international bidding competitions.

"I'm proud as hell of my bidding committee," Newell said. "We developed very

strong alliances with the Americas and great opportunities to help build capacity."

Gwangju's bid reduced the accommodation cost for FISU to 10 euros, 35 euros cheaper than Edmonton's bid. "We didn't want to get into a bidding war," said Mandel. "Our group went as far as it could."

"At the end of the day, delegates voted for what was best for their country," Mandel said. "You have to vote for your athletes."

Because of federal hosting rules, the city won't be entering a bid for the 2017 Universiade Games and will instead focus energies and lessons learned from this failed bid towards the Expo 2017 campaign.

"The bid for Expo is stronger," Mandel said. "We've learned a lot: communication, the role of the federal government, how we lobby and the connections to be made with other organizations."

With last recommendations expected from city council in late September, the Expo 2017 bid will move to the next step in November.



The Dangers Of Ruling On Dangerous Offenders



**REASONABLE DOUBT D. JAMES ANDERSON
DECLARING SOMEONE A
DANGEROUS OFFENDER
REQUIRES THE COURTS TO
USE THEIR GAVEL AND THEIR
CRYSTAL BALL**

There was a fellow in Edmonton – I'll call him John – who, one night a few years ago, lured his girlfriend into a house he was helping renovate, threw her to the ground, and commenced beating the crap out of her. She tried to escape, but could not. The beating continued, employing fist, foot, and metal rod.

Eventually, he grabbed her by her hair and threw her down the basement stairs, all the while cussing her out and threatening her to no end. With a utility knife, he started slashing the back of her head, before dragging her back upstairs and forcing her head under the bathtub taps.

He then dragged her, bleeding, into another room, where he straddled her, cut off her clothes, and commenced slicing her torso and face. He also cut off her eyelids. The beat-

ing continued unabated.

Finally, he forced her into the basement, made her put what was left of her clothes back on, tied her to a post, and left her on the cold concrete floor.

She was found, still alive, the next morning by her mother's boyfriend and one of his sons.

Her attacker had a long criminal history (over 30 convictions, many for violent offences), and was found to also suffer from substance abuse problems and a form of personality disorder closely associated with antisocial personality disorder.

So what do you think: would (or should) John be found a Dangerous Offender (DO) under Canadian law?

The criteria for a DO designation is found under section 753 of the Criminal Code. The presiding justice must be satisfied beyond a reasonable doubt that the offence is a serious personal injury offence, that the offender's condition renders him or her a present danger, and that the offender's circumstances are such that their condition is intractable and their lack of control requires the imposition of preventative incarceration.

In other words, do the most recent offence, the historical offences, and the prospects for treatment and control combine to require that the of-

fender must be locked away, perhaps for the rest of their life?

(I should note here that after seven years, the detention of anyone who is designated a Dangerous Offender must be reviewed no less than every subsequent two years. The onus is on the offender to prove that some form of release is warranted.)

Let's step back for a moment. First, what is a serious personal injury offence?

The Code tells us that it's either "the use or attempted use of violence against another person" or "conduct endangering or likely to endanger the life or safety of another person or inflicting or likely to inflict severe psychological damage on another person" for which the offender would be liable to 10 or more years' incarceration.

It may also be an attempt to commit a sexual assault, a sexual assault with a weapon, a sexual assault including a threat to a third party, sexual assault causing bodily harm, or aggravated sexual assault. The violence or attempted violence must be objectively serious, but serious injuries need not be suffered.

Next: is the offender a present danger? Well, the Crown must prove – again, beyond a reasonable doubt – that the offender has demonstrated a pattern of persistent aggressive behaviour; that the most recent offence

forms part of that pattern, and that the pattern shows a substantial degree of indifference by the offender as far as the reasonably foreseeable consequences of the behaviour goes.

A key question is: was the most recent offence so brutal that it indicates that the offender's future behaviour is unlikely to be inhibited by normal behavioural restraints?

Finally: is the offender's condition intractable, and does the offender's lack of control require imprisonment? Is the offender potentially treatable? Can it be proven, beyond a reasonable doubt, that there is a likelihood the offender will harm society in the future?

In other words, does the history of violent behaviour let us look into the future with enough certainty to conclude it's not a matter of if, but only a matter of when?

The exercise is not unlike a conversation at an undergrad philosophy party: do you think a person with a history of just being bad can change? Can you see the future? And are you willing to lock a person away, possibly for the rest of their life, based on feeling like an accurate oracle?

This is a tremendously simplified version of the process the Courts embark on when considering if a DO designation should be made, of course.

And I would be remiss if I did not

also point out that the Courts must also, as part of their analysis, consider if a lesser form of restriction is appropriate – specifically, the Long-Term Offender designation, under section 753.1 of the Code, which requires a minimum of two years' incarceration followed by a maximum of 10 years' supervision in the community.

Our example, John, was not much of a problem for the Court. He was designated a DO, and a subsequent appeal failed to dislodge the designation.

In her written decision, and after canvassing all available treatment options, the presiding Justice had this to say: "There is no possibility of controlling [the offender's] risk in the community. Having considered the objective of protecting the public, and the relevant sentencing principles, especially the principles of proportionality and restraint, there is no factor or constellation of factors which persuades me to exercise my discretion so as to decline to designate him as 'dangerous.' No less restrictive sanction would satisfy the sentencing objective of a dangerous offender designation in this case."

Would you agree?

D. James Anderson is a local lawyer who writes a monthly column for SEE Magazine.

The Sinkholes Created By The Boom



**HIDDEN NINJA FISH GRIVKOWSKY
A TRIP SOUTH TO CRUMBLING,
SINKHOLED CALGARY SHOWS
THE TRUE, DEVASTATING COST
OF THE BOOM**

CALGARY – Nowhere else can you feel the jarring physics of the Alberta boom screeching to a halt the way you can under the watch of the Husky Tower.

In downtown Calgary, a cruel person could say "hilariously," giant unfilled skyscraper pits in the core are literally swallowing streets: construction flickers, mega-projects abandoned.

Cities, it turns out, are not designed to have huge, gaping wounds sitting un-reinforced at the edge of business traffic, vibrating along daily with uncertain power. "I love

lookback

WEEK IN REVIEW

QUOTE OF THE WEEK
“STUDENTS CANNOT LEARN FROM TEACHERS WHO ARE TOO AFRAID TO TEACH.” —KAREN KELLY, UNIVERSITY OF TORONTO PROFESSOR OF EDUCATION



WITNESS

MAY 11, 2009 | 12:42 PM | PHOTO BY BEN LEMPHERS

Pat Quinn speaks to reporters at Rexall Place after the announcement of his appointment as head coach of the Edmonton Oilers.

OUR COMMENT ON THIS WEEK'S NEWS

CANADA • ELECTION

DEBATE EI, BUT NOT DURING AN ELECTION

We love elections. Grilling candidates, delving into complex social issues... well, it gets the blood and the words flowing like nothing else in the world. And we even enjoy some of the high-stakes political manoeuvring that takes place in a minority government — in a purely sporting kind of way.

So when we say that Canada desperately needs a real debate on Employment Insurance, and that the debate could be a defining moment in our social progress, you might think that we want the Liberals to push for election this summer, purely because we're itching for yet another federal fight, and a chance to report on the horse race.

That's not the case. We'd much rather not have another federal election less than a year after the last one.

Canada is in a recession and the Conservatives passed the "stimulus" budget only five months ago. It will take some time for those programs to take root, and for the

infrastructure projects to get off the ground. Sure, the Conservatives could be going about it better, but we should at least give it a year to work.

And that famous line from Kim Campbell about elections not being a good time to have in-depth discussions is true. It shouldn't be, and reporters and candidates of all stripes certainly try to make it more than just a contest, but the election atmosphere can sometimes make parties risk-adverse and clamp up candidates worried about saying the wrong thing.

EI needs to be reformed. That could include Liberal leader Michael Ignatieff's proposal to even out the requirements to qualify for EI, but it *must* include revisions to the training available for those receiving benefits.

As it currently stands, the unemployed can only get training for short periods. That means that people who wish to enter

professions that require a couple years of training are usually out of luck.

Extending that training period or allowing for some part of the training to be paid for though EI would not only help Canadians wait out the recession, it would also help ensure Canada has the skilled workers the country will need when the baby boomers retire and we face a huge labour gap.

While we understand that times are tight, and Stephen Harper's Conservatives could be heading into the biggest deficit in Canadian history, this would be an investment in the country's human capital, rather than a short-term rebate on renovating your kitchen.

Instead of an election this June, we urge all federal parties to back down from their brinksmanship, and start discussing what they actually want to do with EI reform. It's a serious task, and one that will take some serious contemplation.

BY THE NUMBERS

THE FRUITIES REVENGE
MEAT AND FRUIT CONSUMPTION IN CANADA, PER PERSON, PER YEAR
SOURCE: STATISTICS CANADA



28.3 KILOGRAMS
1988



23.3 KILOGRAMS
2008



39.1 KILOGRAMS
1988



47.5 KILOGRAMS
2008

No Need For "Green-Aids" Here

IN EDMONTON, GUERRILLA GARDENERS AND THE CITY GET ALONG, AND EVEN WORK TOGETHER ON SOME PROJECTS

Mother Nature may have had some trouble getting her act together earlier this month, but that didn't stop Edmonton's local chapter of Guerrilla Gardeners from kicking off this year's growing season.

Dressed in blue plaid with a pair of dirty work gloves hanging from his back pocket, Dustin Bajer was out recruiting volunteers in front of the Alberta Avenue Community Centre at the Bloomin' Garden Show and Art Sale on a recent Saturday for a demonstration on the role community gardeners play in the city's green space.

"What we want to do is bring some colour to the strip that doesn't usually have a lot of colour," Bajer says as he kneels down to inspect the native perennials he's about to plant outside a construction site on the southwest corner of 118th Avenue and 92nd Street.

Guerrilla gardening is a growing global movement of citizens who want to address problems involving urban land use issues, including food security and sustainability, by undertaking gardening projects on plots of land that don't necessarily belong to them.

Edmonton's guerrilla gardening cell started last May as a group of well-intentioned idealists with no real resources or organization; just a shared feeling that they wanted to do something to green up the city.

"Last year this time we had nothing," Bajer says.

Eventually the rag-tag crew mustered up some volunteers and scraped together a plan that saw their 2008 efforts climax with the planting of a single apple tree in the river valley.

Obviously last year wasn't too productive for the group, but this year is shaping up to be a different story thanks to support from local community leagues.

The Guerrilla Gardeners were conducting a membership drive at Seedy Sunday, a seed exchange event at North Glenora Community Hall, in March when master composter Mark Stumpf-Allen approached them and asked if they'd like to combine forces to help with the revitalization of 118 Avenue. The Guerrilla Gardeners were sold on the idea and became part of a growing network of green-thumbed Edmontonians doing work all over the city.

"Just through this one little garden show, we've created this amazing network of people," Stumpf-Allen says.

Like any underground movement, solidarity and a strong network are key to survival, says Steve Frillman,



Getting Down And Dirty | Dustin Bajer, in plaid on the right, oversees his group of Guerrilla Gardeners dig up the curb side in preparation for a flower bed on 118th Avenue on May 9. Frost has since killed the flowers. PHOTO BY ANDREW PAUL.

the executive director of the Green Guerrillas in New York City.

The NYC Green Guerrillas started in 1973 as a grassroots movement under the direction of a painter named Liz Christy, who is credited with coining the term "green-aid" or "seed bombs." Initially, Christy and her cohorts would fill condoms with wild flower seeds, water, and nutrients and toss the "green-aids" over fences into abandoned lots in order to beautify trashy plots of land in their neighbourhoods. Things began to grow, and the Green Guerrillas have since grown into a full-fledged NGO that oversees 600 community

are formed and have access to people and volunteers, then they're probably already on their way to overcoming that challenge of sustainability."

Not only are Edmonton's Guerrilla Gardeners on the right track by teaming up with community leagues, they also have another advantage that the New York Green Guerrillas spent years working to achieve: cooperation with the city.

At the height of the New York Green Guerrillas' battle with City Hall, community gardeners were chaining themselves to trees and blocking bulldozers from destroying their little pieces of utopia in the ce-

future of his group.

Bajer might also be pleased to hear what John Helder, the principal of horticulture for the city, has to say about his band of green go-getters.

"We would like the Guerrilla Gardeners to help us and work with us," Helder says. "Particularly in areas where there is a lot of community building and revitalization, we would just love to be involved so that we can help to make things easier for all concerned."

There are currently 60 community gardens and well over 200 projects in the city's Partners in Parks initiative — an initiative created in the 1980s

harm infrastructure. That's a real concern: a northwest poplar's root system can spread up to a kilometre and wreak havoc on sewage lines, the foundations of buildings and roadways.

Communicating with city gardeners can also ensure that the guerrillas' efforts don't fall into hostile environments, such as in neighbourhoods with ornery residents. Helder has run into instances where people have concerns about gardens on empty lots turning into neglected blights full of weeds because well-intentioned individuals either lose interest or simply don't have the resources to commit to maintaining a proper garden.

"We try to work with communities," Helder says, "so that they perceive community gardening or Partners in Parks activities as positive, and helping to build community and improve green spaces and open spaces that we have."

Helder thinks Frillman and Stumpf-Allen are right when they say the best way to get involved with long-term green projects is to speak with your local community league, as the city is more apt to deal with groups than individuals. After all, Bajer says, that's the point. He hopes that the guerrilla gardening community will eventually turn into exactly that — a community, with resources and the ability to carry out successful large-scale green projects.

"I'm willing to take this as far as it will go," he says.

FUTURE PROJECTS INCLUDE HELPING WITH THE NEW QUARTERS DEVELOPMENT NEAR 95TH STREET AND JASPER AVENUE, AS WELL AS LOOKING INTO CREATING A FOOD FOREST ON AN ABANDONED CITY LOT

gardens in New York City.

"The original band of Green Guerrillas in 1973 had no vision for that," Frillman says. "Their vision was very similar to what the Guerrilla Gardeners up there in Canada are doing."

The road to maturity of the Green Guerrillas movement has been difficult, but the most successful community gardens in New York City have a plan for each growing season and methods of attracting enough volunteers to care for the gardens.

"The biggest obstacle for anyone who wants to do urban gardening is sustainability," Frillman says. "If [Bajer's Guerrilla Gardeners] are making alliances with groups that

ment cityscape.

Bajer agrees that guerrilla gardening is "about taking ownership of your community." However, he says before he chains himself to a backhoe, he'd like to work alongside the city and has been discussing future projects with city officials.

These future projects include helping with the new Quarters development near 95th Street and Jasper Avenue, as well as looking into creating a food forest on an abandoned city lot that can't be resold for development due to its precarious location on the edge of the river valley.

"It's definitely speeding up and snowballing," Bajer says about the

that asked citizens to get involved in public green space maintenance after budget cuts threatened to deteriorate and leave much of Edmonton's green space neglected.

For the Guerrilla Gardeners to work effectively within the programs that are already in operation, communication is paramount. "There's nothing worse than someone putting effort into planting and then finding that for some reason it has to be removed," Helder says.

Guerrilla gardening projects will be removed if they pose a safety hazard; examples would include tall shrubs blocking sightlines in traffic or plants with invasive root systems that could

GARDENING • NATIVE PLANTS • BY MARLISS WEBER | 188 words

A Refugee Camp For Native Plants

PATSY COTTERILL, A LOCAL BOTANIST, SAVES LOCAL NATIVE PLANTS IN HER GARDEN

Patsy Cotterill saves wild plants. Not just any wild plants, mind you. She feels the same way most of us do about dandelions and ragweed. But she's passionate about native plants, like fescue and dogwood — plants that grew here before the cultivation invasion of alfalfa, smooth brome and Kentucky blue grass, the most common kind of lawn.

"Yes, in my mind, our lawn grass is like a weed," she says. "It grows very fast and will take over everything else. I'm probably the only person in the city who grabs the Round Up when I see Kentucky Blue in my yard."

But as Cotterill shows me around her yard, I understand why she does it. Her quiet Patricia Heights garden is a refugee camp for displaced native plants. She's entirely plowed up her lawn and plants only natives, from trees and shrubs like aspen and dogwood, to parkland wildflowers, native grasses and other ground cover. She takes in plants about to be destroyed by development and cultivates for posterity rare natives that might otherwise disappear.

Cotterill has been working on her naturescape garden for the last four years, and although many native plants are slower growing than their weadier or showier cultivated contemporaries and take longer to bear fruit, her garden is a testament

to the beauty of a natural space. Even though it's early in the season, she has delicate prairie crocuses in bloom, and bright yellow buttercups dot her back yard.

With a degree in botany from Liverpool University, Cotterill has been living in Canada for the last 38 years, and in that time has become passionate and knowledgeable about our native flora. But despite this, the retiree is humble about her gardening skills. "I'm really not a gardener," she says, waving her hand at the very garden that belies her words. Her particular interest in native plants, however, stems from her scientific background as well as her conservationist creed. "I believe in taking care of our natural world," she says. "In many ways, native plants are not as well adapted to our urban setting as many imports."

And many are disappearing, due to the rapid development of our city over the last few years. So Cotterill has a close relationship with the City of Edmonton, as well as some property developers, who allow her to salvage what she can of the native landscape before it becomes condos and strip malls. The plants then go into preserved natural areas, like the river valley, and some make their way to her own garden or those of others who are interested in naturescaping.

Cotterill's relationship to the city extends to her group, the Edmonton Naturalization Group, with whom she expends a great deal of effort to keep the natural areas of the city, well, natural.



Native Focus | Patsy Cotterill is surrounded by Aspen Poplar trees in her backyard, one of many plants that are native to the Prairies. PHOTO BY MERYL SMITH LAWTON

Which means a lot of weeding. "Yes, we're a large group of volunteers and we spend lots of time in the river valley getting rid of thistles and dandelions," she says. Although many might think this is counterintuitive, she explains that the native plants in natural areas need a lot of room to breathe, and the more aggressive weeds, many of which were brought by European settlers as forage crops for their animals, run the risk of taking over. "We have some amazing native plants in this area, like bog orchids and shooting stars, that can't handle the competition of more aggressive plants, so we try to give them room," she says.

Despite her close relationship with the city, she is critical of some of the city's planting policies. "They

haven't understood, I think, the true importance of growing native plants, which is, of course, that natives are an important part of our local ecosystem," she says. "If you change one part of an ecosystem, you're going to change another, as it's all interdependent."

"One of the great challenges of native plants is that many of them take a long time to mature, and city landscapers are, by and large, impatient," she says. "They want hedges and trees to baffle sound, and ornamental plants for color. And they want it immediately," she says.

But she adds, "Native plants are worth the wait and we owe it to our local ecosystem to take care of it."

For those patient souls who are interested in naturescaping their

own garden, Cotterill recommends the help of a good landscaper and a group like the Edmonton Naturalization Group to advise on the positioning of plants and to help provide access to seeds and seedlings. "It does take time to develop," she says, "so keep your expectations in check for the first few years. But for gardeners who want to become more connected to the natural environment of Edmonton, there's nothing like it. And you do become very emotionally attached to the little plants you coax out of the ground. There's nothing more beautiful than watching your seedling take root and grow and you feel like you're protecting something delicate and wild."

"It's a good feeling," she says with a smile.

GARDENING • FOOD • BY ANDREW PAUL | 1406 words

Feeding The Hungry, One Row At A Time



Veggies | Marjorie Benz, director of the Edmonton Food Bank, plants a row at the Muttart Conservatory. PHOTO BEN LEMPHERS

AT-RISK TEENS HELP OTHERS IN NEED THROUGH THE FOOD BANK'S PLANT A ROW, GROW A ROW PROGRAM

The Edmonton Food Bank's Plant a Row, Grow a Row program isn't just helping the less fortunate who receive food hampers; it's also coming to the aid of kids with emotional and behavioural problems.

Children from the Yellowhead Youth Centre, a residential treatment centre for youth between the ages of 12-17, have been maintaining a community garden at the Muttart Conservatory as a way to give back to the community — an important aspect of their rehabilitation.

"Some kids are suffering from a history of neglect, abandonment, and abuse," says Tracey Buryska, a program facilitator at the YYC, "and one way they help themselves is by helping others, which gives us that feeling of accomplishment and pride

and self-worth."

For the past 12 years, the Edmonton Food Bank has been asking gardeners to plant an extra row of root vegetables such as carrots, potatoes, or beets and then donate them in order to provide their clients with fresh produce.

Last year, the program received 9,000 kilograms of food.

On May 14, the YYC youth braved the elements to plant the garden that they will be responsible for maintaining until they harvest it later this summer — last year, their garden yielded 88 kilograms of vegetables for the Food Bank.

"People are shocked sometimes when they get fresh product," says Tamisan Bencz-Knight, a resource developer with the Food Bank, "because in our major food drives, we ask for non-perishable high-protein items."

Bencz-Knight isn't just asking for other people's charity — she's lead-

ing by example. "I just had 10 cubic yards of organic topsoil dropped off in my yard this morning," she says, "because my husband and I dug up our grass in the back of our yard so we can have a garden. It's our first year, so it will be an interesting attempt, so we're going to stick with the basics."

Bencz-Knight says that it doesn't matter if you're a pro or amateur; the therapeutic value of getting your hands dirty is priceless — and according to Buryska, you never know how good it can make you feel until you've tried it. "Some kids start doing it," she says, "because they think there's nothing else to do, but once they realize they can make a difference in the life of somebody else, that's when you see the real growth in their own potential and capabilities as they start feeling confident."

If you'd like to get involved in the program, visit www.edmontonsfoodbank.com.

Multicoloured Trash Bins And Lost Marbles

**DOORS OPEN EDMONTON
ENCOURAGES WALKERS TO
SLOW DOWN AND DRINK IN THE
DETAILS OF OLIVER**

Different. Pretentious. Beautiful. These are the adjectives that linger in my mind after wandering, with purpose, around the Oliver neighbourhood on a sunny Saturday afternoon.

The purpose was psychogeography, a closer look at the details of a neighbourhood, a walk set up as part of Doors Open Edmonton, a celebration of place, buildings, creativity, and identity. Doors Open is an international event focused on peering inside buildings not normally wide open to the public and exploring the hidden corners of a city.

Around Edmonton last weekend,

Then, as if on cue, a pair of City Chase participants whip by us, very much ignoring the details, on the way to their destination.

Our group of five heads south and I'm hit by the image of bright red on green. It's a homeless man, clad in red, sleeping hard next to a rundown church. This certainly isn't a new image, but in this context – exploring the details of the city's landscape to see how they reflect Edmonton and its residents – it's a particularly striking one.

We pass LeMarchand Tower, a slick condo building standing tall over a classic piece of architecture and its namesake, LeMarchand Mansion. This might speak to where things have been and where they're going. Build a new condo tower alongside a building once home to rental apart-

somewhat pleasant surprise in her voice. It is nice to see grass and the playground equipment, and to think there's something to do over here besides live in your apartment and wait for the next workday.

In our hour or so of walking, we encounter not one but two abandoned apartment buildings. This strikes me as disappointing; in this relatively affordable neighbourhood, 50 or so homes could go a long way. One building is up for sale and I have to wonder what happened to all the people who once lived there. The second building is years older, with a "Mansions" moniker that makes me think of another mansion no longer a home.

Perhaps the oddest visual I'm left with after delving into psychogeography is the rainbow of colours gar-

**PERHAPS THE ODDEST VISUAL I'M LEFT WITH AFTER DELVING INTO
PSYCHOGEOGRAPHY IS THE RAINBOW OF COLOURS GARBAGE BINS COME IN ...
HUES OF LIGHT, DARK, AND LIME GREEN, BLUE, RED, YELLOW,
AND A RUMOURED AUBERGINE.**

a number of places of worship held tours, as did spots like the Alberta Legislature Building and the city archives. Walking tours were provided around the downtown, the Garneau area and the Francophone Quarter. While most of the events in Doors Open Edmonton are tours of buildings, this Derive (French for "drift" or "wander") was about taking time to examine what's really all around us.

Adam Waldron-Blain, my guide, admits the idea has an air of pretension about it. "The Situationists who came up with this, especially in its original incarnation – it's not about taking random groups of people on tours," he explains. "It's about 'I'm an artist so I'm going to drink a lot and wander randomly around the city and that is why I'm an important person.'"

As we set off from Jasper Avenue, I endeavour to remain open to whatever we find. We're told to pay attention to what we see, hear (both near and far), and smell – the kinds of things we tend not to notice while moving from one place to another intent on work, home, meetings, and parties.

Heading north of Jasper, I find a marble. Who the hell is carrying around marbles? Does anybody even play with marbles anymore? I haven't seen a marble in 20 years and even then, it was just to throw at my sister. But it's funny to think that someone in Edmonton has indeed lost at least one marble.

Then there's the drunk guy with the vacuum (I'm going to assume he was drunk since he greeted us in a laneway with a loud voice and slurred speech.) He announces that the vacuum in his hand was "good ... but too loud." He then promptly drops it beside his apartment building's garbage bin and proceeds to loudly address the rest of our group.

I don't think I would have bumped into him, especially not with vacuum in hand, had I just been walking through this neighbourhood on my way to work or the busy parking lots of Oliver Square. I would have been out on the sidewalk, and ignorant of all the action in the alley.

Next, we turn a corner into some green space. "Oh, a small park," one of my companions says, with

bags come in. I'm used to seeing the brown city bins in my own neighbourhood. There are plenty of those utilitarian-looking bins around, but also a few in hues of light, dark, and lime green, blue, red, yellow, and a rumoured aubergine.

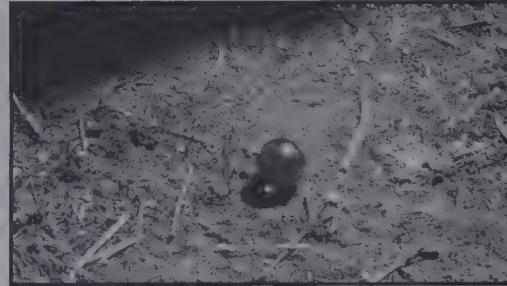
Garbage bin colours don't speak much about how we've built our city, nor to where we may be headed. But I still find it telling: if I haven't noticed such a minor detail before, what else about this city have I failed to notice?



Empty Building | Apartment building without tenants is disappointing in Oliver. PHOTO BY JEFF SAMSONOW



Homeless | What does a homeless man sleeping in the grass say about Oliver? And Edmonton? PHOTO BY JEFF SAMSONOW



Marble | It's funny to think someone has lost at least one marble. PHOTO BY JEFF SAMSONOW

edster's dictionary

WEEKLY VOCAB · BY TRENT WILKIE

Angles and Damons

NOUN · New home schooling aid in which Matt Damon and his family teach you calculus. "It's funny, but even with all the Damons and the slide rules and calculators, Angles and Damons still shone light upon a religious underbelly that I never knew existed. The Damons got it right when they said that religion is entertainment ... and easy to learn."

Atheist Youth Movement

NOUN · Alternative to the Christian Youth Movement. "The Atheist Youth Movement is just like the Christian Youth Movement, except they don't force Jesus down your throat. And only six or seven people show up."

frumpanistic

ADJECTIVE · Eager to find something self-contradictory in order to put it on public display. "After Susan Boyle's success, television has become very frumpanistic. From the new Fox reality show *It's Ugly and It Sings Good* to HBO's *Heavy Sexy*, there isn't much else to cover, except your eyes."

Kindergartide

NOUN · A younger, less developed sporting event that Edmonton began pursuing after losing the Universiade. "During the crawling and stuffing-things-in-your-mouth events, I thought the English athlete had it in the bag. But when the Estonian kid scream-vomited during tantrumastics, well sir, the tide turned."

check out new vocab every week



DINING · AFRICAN · BY SCOTT LINGLEY (85 words)

The Land Where Everything Costs \$22

**THE TAB IS UNCHANGING,
THE ENGLISH IS SHAKY, THE
HOSPITALITY IS SINCERE AT
DAR ES SALAM RESTAURANT**

DAR ES SALAM RESTAURANT

11010-107 Ave., 424-9024

Just to be clear, Dar es Salaam is the largest city in Tanzania. That doesn't necessarily mean that Dar Es Salam Restaurant, a rising star of value-priced African cuisine on the so-called Avenue of Nations, serves Tanzanian food. Maybe it does. But it most reminded me of the food I enjoyed at Hamdi's, the cheerful Somalian joint on St. Albert Trail that now has For Lease signs in its windows, more's the pity.

The term Dar es Salaam (literally, "abode of peace") is used in the orthodox tradition of Islam to refer to a country where Muslims can practice their faith freely. No surprise, then, that the eponymous restaurant reiterates Hamdi's halal orientation and the absence of alcohol from its drink list.

Most intriguingly, though, Dar Es Salaam shares with Hamdi's a tendency to charge the exact same sum for a dinner for two, no matter what you order. I swear that every visit I paid to Hamdi's with another person, the guy at the till would look at, rather than operate, the cash register, then smile and ask me for \$22. And so it was with Dar Es Salaam. Even though the food we ordered came to more than that according to the menu, even though the English-shy men with handsome smiles who ran the place brought us out an extra dish we didn't order, even though we had

two tall glasses of fruit juice with our meals, the bill was still \$22. Maybe that's just how much things cost in eastern Africa. A car? \$22. A piano? \$22. Pack of gum? That'll be \$22.

Anyhow, some people are bound to find Dar Es Salaam a little too scruffy for their liking. Its well-used utilitarian interior has been given a gloss of décor with big colourful murals and phantasmagoric fake plants that almost distract from the general air of disorder and what could kindly be called the imprint of age. But man, do they seem excited to see you when you walk in, if not a little abashed. They sat us at a glass-topped table splashed with evening sunshine and brought us out two bowls of spicy, lemony broth and a banana each. I noticed that my melamine bowl had probably seen one serving of hot liquid too many, as there was a hairline crack all the way down one side and a few curry-bright beads of soup on

and utensil at Ethiopian meals.

So I ordered the suqaar, and my co-diner opted for the fish, whatever form that might take. Both dishes were in the \$11 ballpark. The server returned once to suggest the salmon instead of whatever other kind of fish they had been prepared to offer. Then he came back and suggested that the goat was very good. My co-diner no longer knew what to expect.

As it turned out, we should have expected a ton of food. I got my suqaar — savoury cubes of beef stewed with peppers, onions, and tomatoes — quite similar to the Ethiopian dish special tibs — sided with potatoes, peppers, carrots, and onions cooked in turmeric and a huge rectangle of crispy-chewy chapatti, the durable pan-cooked flatbread that also makes a handy utensil. Both co-diner and I acclaimed this as the tastiest dish for whatever mysterious and mouth

moist and flavourful.

Then, because the proprietors evidently felt we shouldn't miss out, we received an unrequested platter of roasted goat on the bone. While this was ably cooked and bore no trace of the slight rankness that can sometimes abide in goat meat, it wasn't as marvelously seasoned as the other dishes and had no zesty, starchy side for a foil. We did our very best not to look the gift goat in the mouth but the food we did order was mighty filling, and something had to give.

So maybe Dar Es Salam lacked a certain polish, maybe it looks a bit like an exotic trailer home, and may be some of the dishes leak, maybe English fluency is a work in progress. But dammit, there was sincere hospitality and some well-made food at the bottom of it all, as well as the mysterious final bill of \$22 (tax included). Why not head down to Dar Es Salam and see what your \$22 gets you? At the very least you'll likely have a good story to tell at the end of the meal.

EVENTS

FINE & DESIGN ARTS MARKET CARROT COMMUNITY ARTS COFFEEHOUSE, 9351 118 AVE., MAY 30 Drawings and painting works by Henning Yauk, Barbara Mitchell and Brenda Culpepper. Doors at 1 p.m.

25TH ANNUAL WORLD PARTNERSHIP WALK ALBERTA LEGISLATURE BUILDING 97 AVE. & 107 ST., MAY 31 All funds raised in international development initiatives. Doors at 10:30 a.m. Info: www.worldpartnershipwalk.ca

AN EVENING WITH DOG THE BOUNTY HUNTER RIVER CREEK RESORT AND CASINO, WHITEMUD DR. AND WHITEMUD DR., ENOCHE MAY 28 Doors at 7:30 p.m.

THE ART AND BUSINESS OF SONG PLACEMENT COAST EDMONTON PLAZA HOTEL, 10155-105 ST., MAY 31 Music Supervisor workshop where you will receive tips on how to promote your music through placement in movies, television shows, and video games. Doors at 9 a.m. Info: www.ama.ca

ARTS MARKET CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE. Artists and artisans from the community and beyond, sharing unique gifts with local flavour. Every Sat. From 10 a.m. to 2 p.m. Info: www.theartcarrot.ca

CANADIAN CANCER SOCIETY: RELAY FOR LIFE

BROADMOOR LAKE PARK 60 ST., SHERWOOD PARK, MAY 29 Info and registration: www.cancercanada.ca

CLEAN AIR DAY COMMUNITY RACE AND BREAKFAST PARKALLEN COMMUNITY LEAGUE HALL, 6510-111 ST., JUN 3

Doors at 9 a.m. Info: www.madrocky@edmonton.ca

CRAFT AND ART FAIR OLD STRATHCONA FARMERS' MARKET 8426 GATEWAY BLVD., MAY 30 - MAY 31 Doors at 10 a.m. \$2 Admission.

CRITICAL MASS RIDE CITY HALL, 111 SIR WINSTON CHURCHILL SQUARE, MAY 29 Bike, skateboard and roller blade ride to help promote cycling/other means of non-polluting transportation. Doors at 5:30 p.m.

EL CAMINO: A SPIRITUAL JOURNEY PROVIDENCE RENEWAL CENTRE, 3005-107 ST., MAY 30 Share Scripture, paper and time in nature. Doors at 10 a.m. Tickets: \$40. Info: www.providence renewal.ca

EMERX WALK MS WALK RUNDLE PARK, 2909-113 AVE., MAY 31 Info: www.mswalk.ca

FREE FAMILY ART NIGHTS NINA HAGGERTY CENTRE, 9704-111 AVE. For parents and children up to 17. Every Thu. Doors at 6:30 p.m. Info: 789-474-7611

HIGHLAND STREET FESTIVAL MANDOLIN BOOKS & COFFEE COMPANY, 6419-112 AVE., MAY 30 Local craft market and entertainment. Doors at 9 a.m. Info: 479-4050

HOST FAMILIES REQUIRED YARDBOO SUITE #11, TOMMY BANIS WAY, MAY 28 One month program For 12 students between 12-18 years old from Spain, traveling to Edmonton to improve their English and experience life in Canada. Info: www.redleaf.ca 499-6799.

INTERNATIONAL CHILDREN'S FESTIVAL ARDEN THEATRE #5 ST. ANNE ST., ST. ALBERT, MAY 30

INTERNATIONAL JAZZ FESTIVAL YARDBOO SUITE #11, TOMMY BANIS WAY, MAY 31 Doors at 5 p.m. Info: www.edmontonjazz.com

PARLOUR MAGAZINE'S DOLLHOUSE FASHION SHOW AND PARTY THE PEDWAY EDMONTON CITY CENTRE, 4803, 10088-102 AVE., MAY 30 Parlour Magazine is throwing an exclusive Dollhouse theme party overlooking city streets in the glass pedway of Edmonton City Centre Mall. Doors at 8 p.m. Info: 920-0240.

ROYAL BISON CRAFT & ART FAIR OLD STRATHCONA PERFORMANCE ARTS CENTRE, 8426 GATEWAY BLVD., MAY 30 - 31 The 6th quarterly craft fair features art works by local artists. Doors at 10 a.m.

SPRING BLING SOIREE MATRIX HOTEL, 10640-100 AVE., MAY 29 The John Humphrey Centre for Peace and Human Rights is holding a silent-auction fundraiser to benefit speakers, live auction and entertainment. Doors at 7 p.m. Tickets: \$20 (charitable receipt) Info: 453-2588.

SWING DANCE AT SUGAR FOOT STOMP ORANGE HALL, 1035-84 AVE. Beginner lessons followed by dance. Every Sat. Doors at 8 p.m.

TAKE ME TO THE RIVER RIVERDALE COMMUNITY HALL, 9231-100 AVE. MAY 29 Mercury Opera's pyroxy dinner fundraiser. Featuring live music by Bulles de Basin Street and members of II Tabarro's cast. Doors at 5:30 p.m. Tickets:

Info: 637-5829

TAROT CARD READINGS THE HAT, 10251 JASPER AVE.

Doors at 7 p.m.

WRITERS' CIRCLE CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE. Writing workshop every 1st of month. Doors at 7 p.m.

LEARNING

FUNDRAISING FOR NON-PROFITS COURSE WESTERN CANADIAN BANK PLACE, 10303 JASPER AVE., MAY 27 - 28

Two-day course will introduce fundraising concepts and techniques. Info: www.alfedmonton.ca/PDFs/FirstCourse2009.pdf

READINGS AND LECTURES

A YEAR IN THE LIFE OF A UN MILITARY OBSERVER

IN RWANDA GRANT MACWEAN COLLEGE, 10700-104 AVE., MAY 28 Major Tim Isberg will discuss an insightful look at peacekeeping as an unarmed UN Military Observer, with Rwanda set as the central scene. Doors at 7 p.m. Info: www.edmonton.uwac.org

JOCELYN BROWN AUDREY'S BOOKS, 10702 JASPER AVE., MAY 28 Launch of her new book *The Mitochondrial Curiosities of Marriage*. Info: 10702 Jasper AVE., 730-0000

PROMOTING INNOVATION & CREATIVITY SHAW CONFERENCE CENTRE, 9707 JASPER AVE., JUN 2 Dinner event with innovator and aerospace engineer Burt Rutan. Tickets: www.rutanevent.com.

QUEER

BISEXUAL WOMEN'S COFFEE GROUP VILLAGE LIFESTYLES, 10429-79 AVE. A social group for bisexuals and bisexual women. Every second Tue of the month, 8:00 p.m. Info: <http://groups.yahoo.com/group/biswomenvillage>

MEN TALKING WITH PRIDE PRIDE CENTRE, 9540-111 AVE. A social discussion group for gay, bisexual and transgendered men to discuss current issues and to offer support to each other. Every Sun. Doors at 7 p.m. Info: robwells780@hotmail.com

PLFLAG PRIDE CENTRE, 9540-111 AVE. Parents and Friends of Lesbians and Gays. A support group for family members and friends of GLBT people. An excellent resource for people whose family members and friends have just come out. First Wed of month. Doors at 7 p.m. Info: edmontonplaflag.ca

SENIORS DROP-IN PRIDE CENTRE, 9540-111 AVE. A social and support group for seniors of all genders and sexualities to talk, have tea and offer each other support. Every Tue and Thu. Doors at 1 p.m. Info: tuff@shaw.ca

TESG PRIDE CENTRE, 9540-111 AVE. Transgender Education and Support Group. Education and support for transgender, transsexual and questioning people in any stage of transition. Second Tue of month. Doors at 7:30 p.m. Info: admin@pridecentre@edmonton.org

TIQ PRIDE CENTRE, 9540-111 AVE. A mixed gender open support group addressing the needs of transgender and transendered individuals. First and third Sun of month. Doors at 7:30 p.m. Info: admin@pridecentre@edmonton.org

WOMONSPACE BOARD MEETING PRIDE CENTRE, 9540-111 AVE. A social and recreational society run by volunteers to provide opportunities for lesbians to interact each other in a safe environment. First Sun of month. Doors at 10:30 a.m. Info: wsresident@hotmail.com

YOUTH MOVIE PRIDE CENTRE, 9540-111 AVE. Movie chosen by youth (aged 14 - 25), usually with LGBT themes. Popcorn is served. Doors at 6:30 p.m. Info: brendan@pridecentre@edmonton.org

YOUTH UNDERSTANDING YOUTH PRIDE CENTRE, 9540-111 AVE. A place where LGBTQ youth under 25 can gather to have fun, a safe space, support, and caring environment. Doors at 7 p.m. Info: youth@shaw.ca

RESTO CAPS · RECENTLY REVIEWED · BY SCOTT LINGLEY

ACCENT EUROPEAN LOUNGE

8223-104 St., 780-431-0179

THE TAB: \$51 for two (food only)

THE GIST: As ever, a Euro-comfort food landmark

TRY: The steak tartar (\$14)

CHICKEN FOR LUNCH

Scotiabank Food Court (10060 Jasper Ave.)

780-425-9614

THE TAB: \$7.75 (cash only)

THE GIST: Food court legend still standing tall!

TRY: Whatever you're given

AVOID: The noon gridlock

COLONEL MUSTARD'S CANTEEN

10802-124 St., 780-488-1590

THE TAB: \$41 for two (food only)

THE GIST: Multi-hued sandwich joint does gourmet dinner

TRY: Caramelized onion and roasted tomato pizza (\$12)

THE COPPER POT

101, 9707-110 St., 452-7800

THE TAB: \$67 for two (food only)

THE GIST: Fabulous new menu, great view, a casual-fancy night out

TRY: Braised Bison Short Ribs and House Made Duck Sausage (\$30)

AVOID: The politicians

EL RANCHO SPANISH RESTAURANT

11018-87 St., 780-471-4930

THE TAB: \$33 for two (food only)

THE GIST: Solid Mexi-Salvadorean fare, nice room, indifferent service.

TRY: The Enchilada Mexicana

BEWARE: Mathematical errors

FANTASIA NOODLE HOUSE

10518 Jasper Ave., 780-428-0943

THE TAB: \$17.40 for two (food only)

THE GIST: Serviceable Vietnamese.

THE HAST RESTO PUB

10271 Jasper Ave., 780-429-4471

THE TAB: \$4.25 for three (food only)

THE GIST: Edmonton greasy-spoon landmark goes upscale

TRY: The Burgers!

THE RESTO

10305-100 Ave., 780-425-6505

THE TAB: \$50 for two (food only)

THE GIST: Old fav feasts new address, same fine menu

TRY: Hunter's rigatoni

AVOID: The package deal

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www.MacEwan.ca/massage

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TOP 10 RINGTONES

- 1 Boom Boom Pow
Black Eyed Peas
- 2 Day 'N' Nite
Kid Cudi
- 3 Right Round
Flo Rida ft. Ke\$ha
- 4 Kiss Me Thru The Phone
Souja Boy
- 5 I'm On A Boat
Lonely Island
- 6 Crack a Bottle
Eminem
- 7 I Know You Want Me
Pitbull
- 8 Blame It
Jamie Foxx
- 9 Dead And Gone
T.I. Ft. Justin Timberlake
- 10 Knock You Down
Keri Wilson

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LIFE · DRINKING | 850 words

The Art Of Wine ... Literally



BOOZE MUSE: MELISSA PRIESTLEY

FROM PAINTINGS TO HUTS TO BOATS MADE OF CORK, PEOPLE ALL OVER THE WORLD ARE GETTING CRAFTY WITH WINE

If only I had a dime for every time I heard someone waxing poetic about the "art of wine" or how wine is "bottled poetry." True, a good bottle can certainly inspire one to the pinnacle of artistic expression (or, at least, the mediocrity of semi-coherent ramblings). But all this praise centres around the act of imbibing the wine, placing the fermented juice as the finished work of art — what about turning that around, and making wine the artistic medium, rather than the final form?

A few innovative individuals have done just that. Take Christina LoCascio, an artist based out of Santa Ynez, Calif. LoCascio is part of the team of artists who create wine labels for California's Artiste Winery. All of these labels are done in a contemporary impressionistic style, and while most of the artists use the traditional oil-based paints for creating their works, LoCascio is a notable exception — she creates all her pieces with red wine. Because different grapes have different degrees of pigmentation, LoCascio is able to incorporate a broad spectrum of hues into her works by using different types of wine. Her works have appeared on several labels of Artiste's Wines.

Several others have also experimented with wine painting, including Stewart Kenneth Moore, whose blog Wine Ink (wineink.blogspot.com) showcases his experiments with the medium, as well as Nelva Richardson, who uses red wine to create detailed landscapes and personal portraits.

Still more fun can be had with the containers wine comes in, namely those pretty glass bottles that you commonly chuck in the recycling bin. Now, it's quite common for diehard wine lovers to save the bottles of memorable (read: really expensive) wines, but a few people out there have taken things so much further. Though it may be more akin to architecture than art, Richard Pim, a retiree from England, built a small dome-shaped hut in his backyard using over 5,000 wine bottles. It stands 11 feet high and 19 feet wide. The structure is held together by

four arches made of reinforced concrete. Pim was enjoying a glass of wine in his garden one day, admiring the sparkling effects of the glass in the sunlight, when the idea came to him. It took him a couple years to do it, but well, he had a lot of wine to plow through.

In a similar vein (though on a decidedly smaller scale), I have also seen several examples of lights and lamps created from recycled wine bottles. Now, the hippies back in the 1960s had a similar idea when they used old Chianti bottles as candle holders, but that barely qualifies as artistic; Jerry Kott's handmade lamps are a definite step above this. Kott creates his "light sculptures" by slicing wine bottles in half, polishing the edges, and then affixing them together — all by hand. The result is rather striking, and while it may not qualify as high art, I know I totally want some of them in my house.

Let's not forget about the corks. They are a staple of kids' crafts; as a tot, I once lamented my parents' predilection for beer and rye; corks were a rare commodity around the house. Now, a quick Google search reveals all sorts of cork-based handicrafts that anyone could easily whip up if they were so inclined (and had a few hundred corks lying around). Now, aside from all the cork pot holders and picture frames and bulletin boards and coasters, there actually are some pretty cool things being done with corks. The first that comes to mind are Gabriel Wiese's "corkART" chairs and tables. Using anywhere from 600 to over 15,000 corks each. Now, they may not make the honourable mention list in Better Homes and Gardens, but there's no denying that these pieces of functional art have a certain rustic charm to them.

Every kid has dreamed about building a raft and sailing away on it (or at least, every kid who read the *Adventures of Huckleberry Finn*). This urge generally fades over time, except in the case of John Pollack, a former Clinton speechwriter who built a boat entirely from wine corks. Disillusioned and frustrated with the hypocrisy in Washington, Pollack left his job and crafted a boat made from 165,321 corks, held together by rubber bands. Over a hundred volunteers helped out with the project, including his friend and architect Garth Goldstein. The maiden (and only) voyage lasted for 17 days down the Douro River in Portugal — a fitting setting, given Portugal's status as the world's number one cork producer. Pollack has since written a memoir of the experience, entitled *Cork Boat*.

DON'T MESS WITH TEXAS

RAY WYLIE HUBBARD
LEGENDARY TROUBADOUR

ALEJANDRO ESCOVEDO
GUTSY MOVING ROOTS MUSIC

HAYES CARLL
IRREVERENT OBSERVANT FOLK

PRINCIPLES AND PRACTICE
TOP 333 JAZZ

FAIRFAX

FASHION • CRAFT FAIR • BY ANDREA MCQUADE | 431 words

Moving Beyond The Usual, Grandma-Heavy Craft Fairs



Green Threads | Kate Zmurchyk, founder of Earth's Revolution clothing. PHOTO BY MERYL SMITH LAWTON

STOP AND SHOP FAIR SUBSTITUTES COOL CLOTHING AND TOYS FOR DOILIES AND TOILET PAPER COVERS

In the interest of full disclosure, I don't really like craft fairs. I always feel caught somewhere between being too old for the multiplicity of brightly coloured onesies announcing the wearer's predilection for mammarys, and too young for the hats that suggest the onset of alopecia. I tend to walk around overly

the grocery store, I would remain around the edges. Surely that's where I'd find the best things, and hopefully avoid any temptation to purchase any headgear designed to cover my balding pate. Around the edges is where I found Earth's Revolution, a clothing shop owned, run, and designed by Kate Zmurchyk. A ses-sional and online instructor at NAIT, Zmurchyk began Earth's Revolution about two years ago, after realizing her love of trees could be artistically expressed and shared with others

Shop for helping. "Because each of my monsters is unique, it's not something I can wholesale," she says. "My customers need to see them and pick one out, and they can do that at events like Stop and Shop. It means I get to connect with my customers too!"

By now I'd slowed my pace, perused a few racks of incredible clothing by Mystery Girl, Fidget, and Rebecca King, and was almost convinced that this really wasn't your grandma's craft fair. I'd delved into the centre

WEBSITES TO CHECK OUT

EARTH'S REVOLUTION: WWW.EARTHSREVOLUTION.COM
BELUA DESIGNS: WWW.BELUADESIGNS.CA
STOP AND SHOP: WWW.STOPANDSHOPSHOW.COM

fast in fear of being hodgepoded to something, and I feel an overwhelming sense of guilt accompanied by sad grandma eyes that has resulted in my buying far more knit toilet paper covers than anyone should have in a lifetime. So it was with some reservation that I attended Saturday's Spring Stop and Shop at the Aviation Hanger on Kingsway.

My tactic was simple: Just like at

via sustainable and environmentally kind clothing.

Somewhat reassured, I moved a little bit farther into the centre and spoke with Sarah Bourque of Belua Designs, who creates one-of-a-kind monsters out of new socks or recycled wool sweaters. A recent transplant to Edmonton, Bourque has made Belua Designs her full-time job, and credits events like Stop and

of the fair and left without any trace of doilies, velvetine headpieces, or toiletpaper covers in my purse. I did, however, have a renewed faith in craft fairs, as well as the Edmontonians who make them part of their life, careers, and aspirations.

Now, if I can only figure out how to deal with the sullen, pleading eyes of the Girl Guide cookie vendors, I'll be set.

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“

I'M NOT REALLY FAMILIAR WITH TRADITIONAL ANYTHING.
I'M A SELF-TAUGHT ARTIST IN MOST EVERY WAY.

POETRY PROFILE • GOOD WORK, CITY HALL • BY MICHELLE GARCIA | 550 words

Cadence Weapon Of Choice!

**AFTERTIME BABIES,
REJOICE! CITY HALL NAMES
RAPPER ROLLIE PEMBERTON
EDMONTON'S NEW POET
LAUREATE**

Rollie Pemberton has never been at a loss for rhymes, but he's never thought of himself as a poet. "I consider myself a writer," he says. "I've written songs, I like writing prose and different ideas, but I never considered myself a traditional poet."

In spite of this, on Tuesday the folks at City Hall named Pemberton Edmonton's new poet laureate. But as he explains, "I'm not really familiar with traditional anything, I'm a self-taught artist in most every way. But I'm fascinated by [poetry]."

The job description of a poet laureate is to reflect the life of a city through poetry, to act as an ambassador for the literary arts, and to read their work at city events. Edmonton's two previous Poets Laureate were Alice Major and E.D. Blodgett, both respected literary figures with decades of work under their belt — a stark contrast to the 23-year-old music journalist and indie-rapper, who records under the name Cadence Weapon. "I think it may be kind of uncomfortable for other poets in town, especially considering how young I am," Pemberton says. "But I feel like I'm qualified, not just because of what I've done from a music perspective — I feel like my writing is up to the task.... I don't really approach [poetry] that differently [from music]. I always cater what I write to the way it's going to be presented, and a poem is different from a show or a party or something — I've put that into consideration."

But that doesn't mean Pemberton hasn't done his homework. "I've been checking out different poets," he says. "I already consider myself a community person, talking

etc forms," he says, "because I've never really considered the more specific clinical way of doing things. But I think I'd like to experiment with that."

Pemberton's poetic role models tend to be fellow musicians — Neil Young, Bob Dylan, and especially Leonard Cohen are among the artists he namechecks. He refers to "amphibrach," a technique Cohen uses in the song "Famous Blue Raincoat" in which a long syllable gets sandwiched between two short ones. "It's almost like a nursery rhyme," he says. "But that's something I want to try."

Though he's just begun exploring poetic styles, Pemberton already has tons of experience writing about Edmonton. One of his first songs to gain attention outside the city, after all, was called "Oliver Square," which is packed with knowing references to Halo, The Funky Pickle, New City, The Armoury, BusLink, The Black Dog, the parking lot at the IGA, Nik Kozub, and "fanboys more obnoxious than Peter Hill."

"I've lived here my whole life," he says, "and I've been around the world touring and experiencing different places and coming back here I kind of realize the differences and how things connect. It's not going to be all positive stuff; I'm going to talk about things I have problems with, but also things that I think are great about Edmonton."

He'll also touch on issues that have been making Edmonton headlines: Alberta's relationship with water (and our lack thereof) and the recent Alberta advertising campaign that included photos of a landscape in England. "I want to be the town crier," he says. "I already consider myself a community person, talking



"It's Corrupt Where I'm From, Edmonton" | But Edmonton is also enlightened enough to name high-flying rapper Rollie Pemberton the city's new poet laureate. PHOTO BY AARON PEDERSON

about what's going on in the community, trying to change things for the positive."

What else will he do in his new role, which he officially assumes on July 1? "Maybe I'll be able to do Klondike

Days," he says. "That's my dream: to be able to do Klondike Days and get free rides all day."



Second-Hand Slean | Sarah Slean has plenty to smile about on her eco-friendly Recession-ista Tour. PHOTO SUPPLIED

HOT TICKETS • MUST-SEE SHOWS

DANDELION WIND

Sarah Slean

Myer Horowitz Theatre • June 1

\$25 | [Ticketmaster](#)

You know it's a recession when Sarah Slean walks onstage in used clothing — oh, wait... that's just a part of the grand design of her Recession-ista Tour, which sees the singer-songwriter attempting to reduce her carbon footprint reduction while raising money for charity. That's where the secondhand duds come in: at each show, Slean will don a dress created by a local designer made from reused materials. At the end of the tour, the dresses will be auctioned off on eBay, with the proceeds going to the David Suzuki Foundation.

TOO HOT TO HANDLE

Heat-Ray

ARTery • May 30

\$12 | [At the door](#)

This Alberta-born quintet is getting set for the release of their debut album in July thanks to a record deal with Edmonton label Pop Echo Records. We suppose we won't hold the fact that most of the band is from Calgary against them, but we're glad they finally figured out Edmonton is the place to be for young musicians. In the meantime, they'll be teaming up with The Whitsundays and Outdoor Miners to make sure the Royal Bison Craft and Art Fair afterparty is kept rocking in fine Edmonton style.

WORLDLY

ElderTrip

Convocation Hall • June 1

\$15 | [At the door](#)

The four young performers guiding this musical journey from Celtic rock to East Coast fiddle jigs definitely know what they're doing. Take Clinton Pelletier, for example: he was offered the B.E.S.T. International scholarship from Berklee College of Music at the age of 16. Fortunately for us, he turned it down in favour of the MacEwan music program, where he received honours with distinction. Then there's Daniel Gervais, who has been turning heads with his violin skills since the tender age of five. Need we say more?

Peaches: Far From Mouldy

CANADA'S DANCEFLOOR PROVOCATEUSE SAYS TURNING 40 HAS MADE HER EVEN MORE SEXUALLY EVOLVED THAN EVER

PEACHES

w/ Drums of Death. Starlite Room (10030-102 St). Fri, May 29 (8pm). Sold out.

If you were an artist who had the misfortune earlier in the decade to be labelled as an electroclash act, history probably hasn't been too kind to you. Just as quickly as acts like Fischerspooner and A.R.E. Weapons were heralded as leaders of the electroclash movement, they began distancing themselves from the scene. Within two years, to be called electroclash was like having to wear a scarlet "E" on your neon-pink spandex top.

Peaches, on the other hand, never quite understood the term. For the Toronto-born artist (she now resides in Berlin) electroclash was a term that really didn't need to exist.

"Almost all modern music could be classified as electroclash," she says. "Nu-rave, hard electro, rap, most indie rock these days – it's all dominated by the electronic sounds that the artists who were labelled as electroclash were using at the beginning of the decade. Looking back, we created the sound you're hearing today. When I started doing this 10 years ago, it might have seemed weird to people. Now I'm viewed as a pioneer."

The influence of Peaches' hypersexual, gender-bending persona is obvious all over the latest crop of female artists, from Katy Perry singing about making out with girls to Lady Gaga flaunting her glam-rock fashion sense.

But Peaches wants to be thought of as more than a pioneer -- someone whose music was influential, sure, but hardly relevant. On her new album, *I Feel Cream*, she continues to do what she does best -- subvert people's expectations, be they sexual

A vertical photograph of a woman with short, wavy hair, looking off to the side. She is wearing a dark, textured jacket over a blue top. The background is dark and indistinct.

Madame Pompadour | Peaches feels cream (and a whole lot of pomade) on her new album. PHOTO BY FURBI KARI SON

"cream" joke.

"It's an obvious joke," she says, "and for the longest time I didn't want to do it. Then I realized at this point I could make the joke and it would be unexpected. It makes it re-

drive to look young, if only to ensure they still have jobs at the end of the day. She also challenges the notion that women over 35 shouldn't be sexual.

"Age is something we're taught to

"[THE TITLE *I FEEL CREAM*] IS AN OBVIOUS JOKE, AND FOR THE LONGEST TIME I DIDN'T WANT TO DO IT. THEN I REALIZED AT THIS POINT I COULD MAKE THE JOKE AND IT WOULD BE UNEXPECTED. IT MAKES IT REALLY EASY FOR BLOGGERS TOO, BECAUSE THEY CAN WRITE THINGS LIKE 'CREAM YOUR PANTS — PEACHES HAS A NEW ALBUM OUT!'"

or musical — even as she crafts her most conventional album of electronic music yet. In addition to more melodic, built-for-the-dancefloor beats less brittle and sterile than the ones on her previous albums, Peaches even opts to sing on a few tracks, a move guaranteed to shock anyone who knows her for her raunchy raps. The album also holds the distinction of being the first time Peaches has capitulated and made a "peaches and

ally easy for bloggers too, because they can write things like 'Cream your pants – Peaches has a new album out!"'

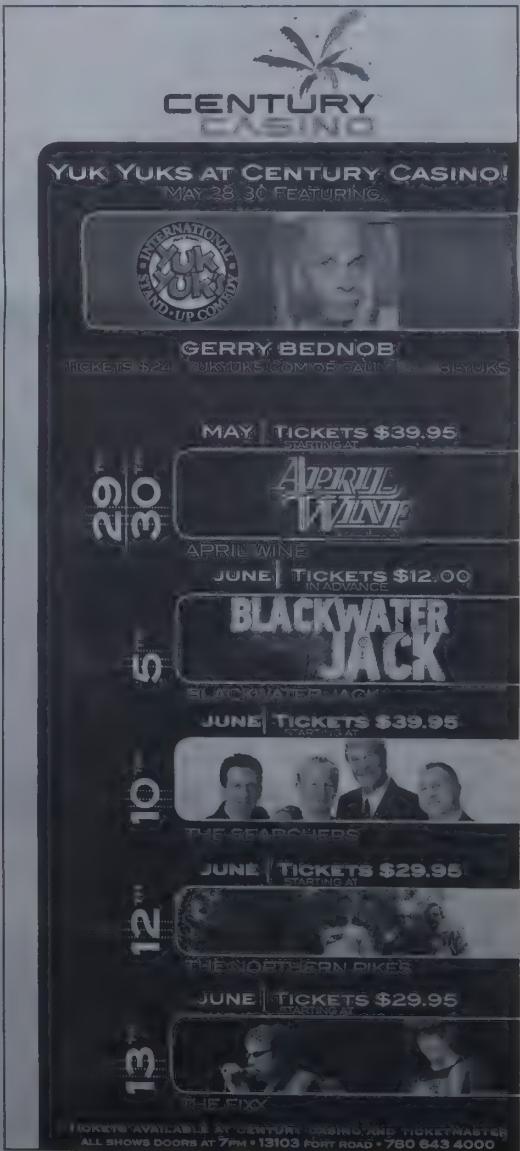
The relationship between age and sexuality – she recently turned 40 – infiltrates the album as well, and it's obvious that Peaches is one of those

fear as women," she says. "But getting older doesn't mean shit, really. I'm wiser than I was five years ago; I'm more comfortable in my skin; even my sexuality has evolved in ways I didn't think was possible. You can still feel youthful without having to resort to plastic surgery."

"Moisturizer helps," she laughs. "A lot of moisturizer."



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If The Provincial Archives Could Sing ...

CORI BREWSTER FOUND MUSICAL INSPIRATION IN FORGOTTEN CORNERS OF ALBERTA HISTORY

CORI BREWSTER

Blue Chair Café (9624-76 Ave). Fri, June 5 (8pm). Tickets: \$15, available in advance at 869-2861.

I remember how, when I was a kid, every summer my parents would haul out the old oversized atlas of Alberta and every summer they'd tell my brother and me to pick a spot on the map we'd like to check out. Because it was located basically in the middle of the province, Red Deer was the first Alberta break we took. My recollection, sadly, is that it wasn't nearly as cool as I'd hoped. But as I grew older and learned a thing or two about the actual history of Alberta and the wealth of attractions our province offers, I realized there's more of a story to be told here than my childhood self ever imagined.

Calgary singer-songwriter Cori Brewster could have told me that years ago. She celebrates Alberta's rich and largely unknown history on her latest album, *Buffalo Street*. With this release, Brewster joins a distinguished group of Albertan vocalists — people like the legendary

Ian Tyson and that hurtin' Albertan, Corb Lund — who share her affinity for storytelling and times gone by.

Buffalo Street began modestly, as a concept album simply about Brewster's family history, but it took on a life of its own when family and friends insisted that she take her passion and her personal history public. And indeed, much of the charm of the *Buffalo Street* project comes from the way anybody can relate to wanting to know a bit about their ancestry. "I certainly have a long history [in Alberta]," Brewster says. "My great-great grandfather arrived here in 1886, my father was born here, and my grandfather was born here. And when I moved back here [to Bow Valley], I thought it might be time to rediscover my sense of place and cultural roots."

As with Ian Tyson, a large part of Brewster's fascination with Alberta comes from her love of unearthing little-known stories from the past. Take the song "That Was Hell," for instance, which celebrates the colourful legend of explorer and guide Bill Peyto, who saved the lives several stranded climbers, fought grizzly bears (not with his bare hands, but still!), and enjoyed bringing live lynx into bars and shooting them. The

song, however, illuminates the softer side of the unruly man: a smitten Wild Bill marries the woman of his dreams and when she suddenly passes away, he gets lost in the heartache and finds support in a bottle and a backcountry cabin. A tamed Peyto, Brewster sings, "was wounded in the war and barley made it home. That was hell, but not like losing you."

"Stories resonate with everybody and a lot of people can relate to the element of storytelling," Brewster says. "I sort of let the hidden treasures find me.... There are a lot more stories to be told."

And Brewster hopes other artists like her act quickly before some of those stories are lost forever. "Banff, as much as being an incredibly beautiful place to be, doesn't pay attention to the historical aspect," she says. "If it doesn't, it could be swallowed up and become only a tourist town. I think it's important that the people that live there promote their history. It's not just another tourist town — it has a wealth of history and a story to tell...."

"I think it's important that we preserve the culture and sink into something else. It's too easy to look for the Starbucks instead of the history of the area."



You Say You Wish Someone Would Write A Song About The Underwood Tariff? | Then Buffalo Street singer/songwriter Cori Brewster's your woman. PHOTO COURTESY CORI BREWSTER

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THE OUTLANDER SECRET WORD IS: MOORWEN

MUSIC PREVIEW • DAMMIT, JIM! • BY KORTNEY JMAEFF | 50 words

Bandleading Tips From Captain Kirk



It's Not Exactly A Captain's Chair, But It'll Do | With Murray Lightburn (seated, with black jacket) at his helm, The Dears' Missiles CD aimed safely into port. PHOTO COURTESY OF ARTS & CRAFTS

MURRAY LIGHTBURN SAYS PILOTING A STARSHIP MIGHT HAVE BEEN EASIER THAN KEEPING THE DEARS INTACT

THE DEARS

w/ Jets Overhead, Black Diamond Bay. The Starlite Room (10030-102 St.). Wed, June 3 (8pm). Tickets: \$20, available through Ticketmaster, Blackbird, Listen, and Unionevents.com

Stardate 2009. Starship Dear-prise, guided by Captain Lightburn, is continuing its mission of entertaining new life forms with its cocktail of romantic indie-pop. Well, not quite.

"I don't really think I'm Captain Kirk," says bandleader Murray Lightburn, who has filmed a series of short documentary "webisodes" about The Dears' 14-year history, each of which begins with a quote from the skirt-chasing *Star Trek* hero. "The Captain Kirk reference is more about his priorities for his crew and his prime directive. You need a certain level of those rules to stay intact to navigate The Dears. Being a bandleader, there are hilarious parallels to being a captain of a ship."

Some of these parallels are more intense than hilarious, however. Recently, Lightburn and bandmate/wife Natalia Yanchak stood alone as the only original Dears left to produce 2008's *Missiles*. (The Dears' Wikipedia page lists two current members and 12 "former members.") "The Dears aren't a *Pop Idol* project," Lightburn says. "I think stuff happens for a reason and you have to weather the emotions that those changes come with. I guess that's why the album wound up being called *Missiles* — like, a feeling of being threatened."

The press frequently likes to lump The Dears in with other Montreal indie groups like Stars and Arcade

Fire — and that's if they're not too busy comparing Lightburn's vocals to Morrissey and Blur's Damon Albarn. "Both comparisons are equally annoying," Lightburn says. "Anything to do with categorizing The Dears annoys me. The different flavours — the innocence of *End of a Hollywood Bedtime Story*, the meticulous orchestration of *No Cities Left*, the grittiness of *Gang of Losers*, and the melancholy of *Missiles* — they're like different courses of a whole meal."

Not that Lightburn is exactly a gourmet: following the band's grueling North American tour, which ends in July after five months on the road, he's looking forward to returning to his Montreal home base for his favourite delicacy "Me and [Stars keyboardist] Chris Seligman love to rock + late-night poutine at [Montreal restaurant] Fameux Viande. Being raised in Quebec, I know what good poutine is. The fries and the sauce have to be a certain way. If the cheese isn't curd, then it's not real poutine. That's absolutely key."

While The Dears website announced a few days ago that they'll soon be "cracking open a case of new tunes," Lightburn remains tight-lipped about the project. The most he'll say is: "It's still too early to make any real significant comments on it, but the seedlings have started to be planted."

He was happy to comment on his favourite *Star Trek* episode, however. It's episode 28: "The City on the Edge of Forever." "The one where they go back in time," he says. "The one with Joan Collins." The moral of that episode is that even if you get a chance to change the past, you should leave things be and let events play out the way they always have.

You get the feeling Murray Lightburn feels exactly the same way about The Dears.

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Hildegarde Von Bingen, Meet T.S. Eliot

LOCAL COMPOSER ANDREW CREAGHAN REVIVES A 1,000-YEAR-OLD NUN AND MARRIES HER TO A MODERNIST POET

COLLEGIUM MUSICUM

Featuring Andrew Creaghan, and others. Muttart Hall, Alberta College (10050 MacDonald Drive). Sun., May 31 (8pm). Tickets \$15-\$25.

"Most of my music would be classed as tonal, which means I am attached to the musical language of Bach, Mozart, or Beethoven. But no, I cannot ignore what's happened since then!" Edmonton composer, arranger and guitarist Andrew Creaghan makes no bones about his love of the past - and his wary acceptance of the present.

I caught up with Creaghan between rehearsals for his newest show, which features four pieces spanning more than 10 centuries. There are three arrangements and one brand new composition, all done by him, with just a little help from his friends, members of the Collegium Musicum, a chamber group which he founded to present larger works. Their performances of Shakespeare-inspired material during the 2006

Fringe met with unanimous praise. Now Creaghan wants to repeat the feat.

"Our group, the Collegium Musicum, centres on repertoire which cannot be harnessed in a regular concert series sponsored through regular channels. We work outside the system, really."

"Why's that?" I quickly ask, sensing mild bitterness.

Creaghan sips at his green tea and then answers unhurriedly, as if willing to give his words more weight

those application forms become Such is, at least, the common perception among the arts community across the land.

When I ask him about his current project, this time the answer comes at once: "We only work together when we feel we've got a creative idea of some interest, some worth, like our previous Shakespeare project which combined the original Elizabethan songs with modern material. Our new project is similar, yet there is fresh aspect to it. Instead of

"TO BE AN ARTIST, YOU ALMOST HAVE TO BECOME A PROFESSIONAL GRANT APPLICANT!"

"Because sometimes I feel that these days the system is run by bureaucracy to a much greater degree than before. In addition, to be an artist, you almost have to become a professional grant applicant! I can't do it. I want to write, but write music, not those enormous applications. You know what I mean?"

Fair enough. The less money there is for the arts - albeit never less, it seems, for the bureaucrats who manage the funds - the more ridiculous

exploring one period, I decided to go on a trip through time."

And what a trip! From the arrangement of the ninth-century hymn "Veni Creator Spiritus," Creaghan proceeds to rework the mystical "O Jerusalem" by Hildegard von Bingen, the justly famous 12th-century German abbess and composer, then tries his hand at rescoring J.S. Bach's terrific cantata "Actus Tragicus," and concludes the journey with his own original work, "East Coker." ■



Community Collegium | Andrew Creaghan's chamber group Collegium Musicum has found inspiration in Shakespeare as well as T.S. Eliot. PHOTO SUPPLIED

setting of the T.S. Eliot poem from *Four Quartets*.

"This programme results from my postmodern orientation, if you will," Creaghan says. "I love Hildegard's music and I love T.S. Eliot. I won't

forget what was, and won't ignore what is. I want to marry these two sides of my creative self."

Judging from the success of his previous endeavours, this approach should pay off.

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MUSIC BUZZ • MUNICIPAL HAPPENINGS (650 words)

Rault, Rault, Rault Your Boat



WILDLIFE FISH GROW JUNKY

SUMMERTIME HAS ARRIVED — AND SO HAVE CBC REPORTERS WITH ZERO CLUE WHO CADENCE WEAPON IS

A thing of precious charm officially kicked off summer last week, the aching trees squirting leaves almost visibly in its wake. As a known local moustache and I walked south over the High Level we came to the point where the streetcars breach

sequently shrinking media. I said frankly I didn't know I was informed twice an unnamed mainstream local radio station had never heard of the singer/rapper/composer, which is absolutely no surprise, as a violently widening gap lags between the casually, generally "well known" (Il Divo, McDonald's) and that of "any quality" (Cormac McCarthy, *Battlestar Galactica* even two years after it came out).

I tried my best to explain why someone out east should care that a major Canadian city had just placed such an honour on a person of such vernacular talent and how it might surprise some unfortunates in Toronto who believe in a rather desolate, racist fashion that we're a culturally desolate land of racists, y'all.

I TRIED MY BEST TO EXPLAIN HOW [EDMONTON'S NEW POET LAUREATE APPOINTMENT] MIGHT SURPRISE SOME UNFORTUNATES IN TORONTO WHO BELIEVE THAT WE'RE A CULTURALLY DESOLATE LAND OF RACISTS, Y'ALL.

the tunnel. Out of this black orifice (which I'd long ago christened with a seven-foot graffiti squid and an act of carnal love) emerged a group of energetic singers making rounds of "Row, Row, Row Your Boat." At their head, the beaming Michael Rault, minstrel of the living blues.

Looking down upon them as we did, through dead floral fluff which had survived in stasis since fall, each hidden observer later noted that this scene of summoned happiness made the other admit to "feel old." We did agree, however, about pausing and watching them walk by as the tiniest manifestation of the Doppler effect lowered their voices.

And that it was fucking beautiful.

The CBC *National* crew came over to the house the other day, trying to figure out who this Cadence Weapon is and gauge his chances of being one day a Canadian household name, the latter obviously unknowable right now. Following the trail of the poet laureate story, the proclamation awarded by the City of Edmonton to Roland Pertwee this week, I was asked again and again by MotherCorp's curious agent how likely it was that our little hero would become a "name" as well known as Leonard Cohen. I smiled and guessed blindly.

Going through numerous contortions to explain that the music world no longer exists in concert with that lazy model of enduring "stardom," thanks largely to the collapse of big labels and their long dance with centralized press-release and sub-

But, I hoped, a deeper hook would emerge regarding the quality of the musician's subject matter and sick skills.

Regardless, *The National* allowed a story on this year's Edmonton poet laureate to hit the airwaves, which I'd bet good money hasn't been done much before. In other words, someone up high and out east obviously already knows the answer to why they should care Cadence Weapon, in his early 20s, is now our poet laureate. They took it national, after all.

A few words on the BrontoScorpio show, which showed the band beginning to pull out some serious chops to match its horror-show theatrics. In other words, I was feeling the rusted metal.

Still, I was also feeling the fake jizz which had just flown out of a tinfoil penis after humping a ripped-apart turkey. I felt, too, chunks of meat thrown at us and — disgustingly — the sword-drawn breast milk. Add to the list a feeling of unease as the two female leads lifted a blanket and cut ■ once-living, real animal heart from the chest of an angel girl, which you can have a look at for yourself on page 26 of this magazine.

Ridiculous and wonderful, I was nonetheless glad my grandmother wasn't around to see it. Mostly because she would have collected the meat from the floor afterwards to feed the yard birds which stopped her, on occasion, from feeling the crippling loneliness of a known world collapsed to dust with time.

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CD REVIEWS



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AU REVOIR SIMONE*Still Night, Still Light*

(Our Secret)

★★★★★

Every time a song by Au Revoir Simone pops up on my iPod, the effect is instantly relaxing. But is "pops up" even the right way to describe the way the music of this all-female Brooklyn trio hits your ears? Perhaps "wafts" would be a better word: with their ultra-feminine, airier-than-air harmonies, each Au Revoir Simone album seems borne on the backs of clouds. It's the kind of music that the girls from *Picnic at Hanging Rock* might have sung, all assembled in their lacy summertime dresses, if their school choir had access to some '80s synthesizers and drum machines. *Still Night, Still Light* doesn't fundamentally alter the sound they established on their first two albums, *Verses of Assurance, Comfort & Salvation* and *The Bird of Music*, so much as it refines it to new heights of dreamy yearning that makes The Postal Service sound like Queens of the Stone Age. Highlights include the hypnotic "Anywhere You Looked," with its line about wavelengths magnetically pulling you toward your lover, and "All or Nothing," which closes with the band resigning themselves to "gaze and daze and fall to dream something familiar." Put this album on before you fall asleep and you might do the same.

PAUL MATWYCHUK



Failed Comeback

EMINEM*Relapse*

(Interscope)

★★★☆☆

Apparently having heard the rumours that he was washed up, Eminem has once again honed in on the darkest parts of his psyche (a surprise, considering how bright and breezy he seemed on his previous albums) in hopes of recapturing the compelling mix of humour and psychodrama that made *The Marshall Mathers LP* such an attention-grabber. Well, Mr. Mathers' familiar old demons — his mom, his stepfather, his ex-wife — all make return appearances on *Relapse*, but the only reaction they're likely to provoke is a weary "Yeah, this dude's sure got issues." "I was born with a dick in my brain / Yeah, fucked in the head," he announces on "Insane" — but this time out, the line sounds pathetic and painful instead of funny. It's good to see Eminem has ended his five-year hiatus from the recording studio, but the mind-numbing darkness of *Relapse*, coupled with Dre's equally tiresome production, gets real old, real quick. And there's still *Relapse 2* to follow later this year.

CURTIS WRIGHT



Unnecessary Umlaut

MAXIMO PARK*Quicken the Heart*

(Warner)

★★★★☆

When following up an album as grey and heel-dragging as 2007's *Our Earthly Pleasures*, it wasn't a bad idea for spiky Newcastle quintet Maximo Park to try rebranding itself a little. But buyer beware: *Quicken the Heart*, while on the whole peppy, still won't set your pulse racing nearly as fast as the group's full-throttle debut, *A Certain Trigger*. The diminishing returns, sadly, continue. As on the sophomore record, there are moments of inspiration to be found amidst the soundalikes. "Wrathlike" uses an air raid siren in the chorus for maximum effect; similarly, epic-in-training "The Kids Are Sick Again" works best when Lukas Wooler distorts his keyboards until they may as well be sirens too. And I remain a fan of singer Paul Smith's literate gentleman-dandy persona, even when it results in lyrical paperweights like "The Penultimate Clinch." But a larger reinvention may be in order — maybe drop the guitars altogether and make an album full of the electronic shimmers from "Tanned." Otherwise, my attention is wandering.

MICHAEL HINGSTON



Cook Rock For Girls

TORI AMOS*Abnormally Attracted to Sin*

(Universal)

★★★★★

Like most of the albums that preceded it, Tori Amos' 10th is a grower rather than a show-er. Amos is a master of layering sounds, and on *Abnormally Attracted to Sin*, she unabashedly displays her love of Led Zeppelin and '70s cock rock. The best songs feel like a battle (or perhaps a tug-of-war) between the masculine and the feminine: gorgeous, haunting piano lines vs. heavy rock guitars. On album closer "Lady in Blue," the war really comes to a head as an evocative meditation on love, rebellion, and loss is seamlessly devoured by guitars. That said, this is the third Amos disc in a row that is probably better listened to as a pared-down playlist. Some of the songs that could go are the overly cutesy pot litzy "Mary Jane" (though the line "Dr. Tetrahydrocannabinol Pure Isomer Dronabinol" almost saves it) and "500 Miles," which is the sonic equivalent of aspartame. [For a contrary opinion on Tori Amos' latest, read Fish Griwowsky's "Listen" column at right.]

CLARA LOGINOV

Ghastly Album Covers

EMPIRE OF THE SUN*Walking on a Dream*

(Virgin)

★★★★☆

It's a good thing for Empire of the Sun that I don't judge books (or albums) by their cover, because *Walking on a Dream*'s artwork is a complete nightmare: a couple of New Wave-looking goofs with ridiculous haircuts, one of them musing to himself while holding an orb (an orb!) as a tiger leaps by, as they pose in front of what I can only describe as a futuristic utopian waterworld. It's obviously meant as a joke, but it's still terrible. However, it's what's inside that counts, and *Walking on a Dream* isn't a complete waste. In fact, this pair of sunshiny electro-glam acid-trippers from Australia have put out an undeniably catchy and cheerful album which fits well alongside fellow hipsters MGMT and Hot Chip (although with a much more fantastical and sci-fi vibe). The title track especially feels destined to be a summertime hit, with its '80s cheese-beats, falsetto vocals, and lyrics about "running for the thrill of it / Always pushing up the hill searching for the thrill of it." Searching for what, though, I'm not sure. A place to store their orb?

CURTIS WRIGHT



LISTEN • BY FISH GRIWKOWSKY

JARVIS COCKER*FURTHER COMPLICATIONS*

Everyone knows the British have questionable taste — they're still buying Alanis records, for Christ's sake. Q magazine naming Shout Out! Out! Out! one of the 10 best new bands in the world aside,

it's hard to empathize with the Brits, even when they manage to put a donk on it. I had high hopes for this album mostly on account of the first couple of Pulp albums, plus Jarvis Cocker's apparent sense of humour, which allowed him to go on TV and let Ali G dance behind him rapping "Help the motherfucking aged."

But man-o-war, is there some wretched songwriting here? "I met her in the Museum of Palaeontology and I make no bones about it?" He says he loves you like a sister — well, I guess that's relative? What are you, Jarvis — five? "Got them Caucasian blues again?" Original as that manicured beard on your face. Arg. "I will never get to touch you, so I wrote this song instead"? Well, that one at least doesn't sound like it was written in an office in Nashville like the others. Maybe?

Though some of the tunes are catchy enough, the album drips with insincerity and oily overproduction. Take away all the needless sound effects, for starters. Under that mess, Cocker comes off as playing a breathless musician, though, again, with some success like on the Morphine-saxed "Homewrecker!"... but still unintentionally goofy. Like Jimmy Rotten he is not. Well worth avoiding!

★★★★☆

TORI AMOS*ABNORMALLY ATTRACTED TO SIN*

Welp, the whole week's a writeoff now. But why not drive the Reviewmobile into the insane vagina suburb of Tori Amos for larfs?

What I can't understand is how the fakiest redhead in music history can still lather herself in so many emotional problems. Ah yes, money.

"To get off he cries, 'Slutty goth,'" Amos retorts. Hey, Ginger, I didn't throw you on that hotel room bed with a fucking masquerade prop for an album cover. Anyway. Like Cocker's album, the main trouble with *Abnormally Attracted to Sin* is the ridiculous music behind the chunky songs. Dipping into pools such as Robert Plant's unfortunate power-synth era,

Amos' emotional advice is about as deep as an episode of the CGI *Clone Wars* cartoon. And didn't she used to be able to play classical piano? For fun, compare her "Flavor" to The Notwist's "Chemicals." Also notice which similar song sticks out. Anyway, apparently I have to listen to some lyrics about puppets now! [For a contrary opinion on Tori Amos' latest, read Clara Loginov's review at left.]

★★★★★

OLD SCHOOL*SKINNY PUPPY**TOO DARK PARK (1990)*

Time to floss the ears raw with some industrial goodness. Oh yeah, listen to that wall of shark teeth coming. Pounding, thrashing, relentless, confident, eyeless mayhem — ferocious as a Wayne Barlowe painting of the bleeding molar cities of Hell, and yet undeniably musical. Scrub that decaying goop off me down to the iron skeleton. Yes, this is music for Terminators. Broken vocals, a sea of percussion, machine whines, doomsday news clips. The loops are dizzying, begging us "downward, downward." Now the beat picks up, begs us to thrash our heads and drag off our clothes. I bet Billy Joel is listening to this right now, broadsword clenched in his teeth, diving into our molten core.

★★★★★

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HIGHLIGHT • SWAMP ROCK MONSTER

Bayou Badass | "The Old Man Down the Road" can still "Run Through the Jungle" with the best of them.

PHOTO SUPPLIED

John Fogerty • June 3 • Rexall Place

His skill with a guitar and his aplomb in the witness stand have helped John Fogerty keep his solo career alive since leaving Creedence Clearwater Revival in 1973. His former bandmates didn't like that decision too much and went so far as to file a lawsuit claiming Fogerty's solo single "The Old Man Down the Road" ripped off the chorus of "Run Through the Jungle" — a single Fogerty himself wrote and recorded with CCR in 1970. Fogerty won the case, but only after rocking out on the witness stand in front of the judge to demonstrate the difference between the two songs.

LIVE MUSIC**Thursday****Live Music**

CLUES BRIXX BAR & GRILL, 10030-102 ST. Doors at 9 p.m. **THE DIFFERENT STROKES** THE ARTERY, 9335 JASPER AVE. Kids District Line fundraiser. Doors at 7 p.m. Tickets: \$10 all door.

DISTANT HORIZON ATLANTIC TRAP AND GILL, 7704-104 ST. GROUNDED STAR HAVEN SOCIAL CLUB, 1520A STONY PLAIN RD. Doors at 9 p.m.

HANDEREK MULCAIR QUINN HULBERT'S, 7601-115 ST. Doors at 8 p.m. Tickets: \$10 all door.

KIMBERLY SPEARS RIVER CREE RESORT AND CASINO, WHITEHORN DR. & WHITEHORN RD. ENOCH Doors at 8 p.m.

Dis/Club Nights**HIGHER LEVEL THURSDAYS** LEVEL-2-ZUNGUE, 11607 JASPER AVE.**MIA FELLOW BUDDY'S PUB**, 11725 JASPER AVE. PUNK RAWK BINGO NEW CITY, 10089 JASPER AVE. Doors at 9 p.m.**SURELY TEMPLE** THURSDAYS TEMPLE, 10830-102 ST. Doors at 9 p.m.**URBAN SUBSTANCE** THURSDAYS GINGER SKY LOUNGE, 5505-118 AVE.**Friday****Live Music****APRIL WINE** CENTURY CASINO, 1303 FORT RD. Doors at 7 p.m. No minors show.**CMT ON TOUR** COOK COUNTY SALOON, 10030-105 ST. With Jason Blaine, Steven Lee Olsen, Tara Oram, and The Higgins. Doors at 7 p.m.**CAM PENNER** HAVEN SOCIAL CLUB, 1520A STONY PLAIN RD. With David Brinsma. Tickets: \$10 all door.**CHRIS SMITH** EMPRESS ALE HOUSE, 9912-82 AVE. Info: www.theempresalehouse.com.**CHARLOTTE CORNFIELD** BLUE CHAIR CAFE, 9624-76 AVE. With Trevor Tchr. Doors at 7 p.m.**COLOURS OF SPRING** SACRED HEART CHURCH, 10821-96 ST. Presented by Kokopelli Choir Association. Doors at 7 p.m. Tickets: www.tixonthesquare.ca.**DREW MALCOM** HULBERT'S, 7601-115 ST. With Lindsey Walker. Doors at 8 p.m. Tickets: \$10 all door.**FROM THE NEW WORLD** WINSPAR**CENTRE**, 9720-102 AVE. Presented by the Edmonton Symphony Orchestra. Info: www.edmontonsymphony.com.**HEAVY METAL TRADE FAIR** II MEAD HALL, 10940-166A ST. With Corpus Maligrus, Sawed Off and Beaufondit. Doors at 8 p.m.**HIBRA** REZENDYZ PUB, 10108-149 ST. With Archon Legion and more.**LA PENA DE BOMBA** BLUE CHAIR CAFE, 9624-76 AVE. Doors at 7 p.m.**LOOKING EAST** JET NIGHTCLUB & SPORTS LOUNGE, 9271-34 AVE. With Future Echos and Rhodes.**MISERY SIGNALS** STARLITE ROOM, 10030-102 ST. With Architects and Dead and Diver. Doors at 4:30 p.m.**THE OFFICIAL ROYAL BISON AFTERPARTY** THE ARTERY, 9335 JASPER AVE. With The Whitsundays, Heat-Ray, Outdoor Miners and more. Doors at 8 p.m. Tickets: \$12 all door.**RHONDA WITHNELL** QUARTET FESTIVAL PLACE, 100 FESTIVAL WAY. SHERWOOD PARK. Doors at 7:30 p.m.**RYAN OLIVER QUARTET** YARDIBIRD SUITE, #11, TOMMY BANKS WAY. Doors at 9 p.m. Tickets: www.ticketmaster.ca.**SEASIDE** VENUE, 10030-102 ST. With Drums of Death. Doors at 8 p.m.**THE MOVING STONES** FRESH START BAKERY & BISTRO, 404 RIVERBEND SQUARE. Doors at 7 p.m. Tickets: \$5 at door.**PEACHES** STARLITE ROOM, 10030-102 ST. With Drums of Death. Doors at 8 p.m.**DANCEHALL REGGAE NIGHT** 180 DEGREES, 1070-107 AVE. With Generation IVEXX. Doors at 10 p.m. Info: 414-0233.**KASKADE** BANK ULTRA LOUNGE, 10105 JASPER AVE.**MENACE SESSIONS** BLACK DOG FREEHOUSE, 10425 WHYTE AVE.**OH SNAP!** TEMPLE, 10030-102 ST.**Dis/Club Nights****DUKE HOT PHILLY RED STAR**, 10529 JASPER AVE.**DUKE HOT PHILLY RED STAR**, 10529 JASPER AVE.



IT'S HARD TO IMAGINE A STUDENT FILM
HAVING A BIGGER IMPACT ON ITS
HOME COUNTRY THAN THIS ONE DID.

MOVIE REVIEW • PRANK! • BY MICHAEL HINGSTON | 593 words

Market-Free Capitalism



You've Heard Of The Invisible Hand Of The Market, Right? | Well, as these Czech Dream customers will soon find out, the market is invisible as well. PHOTO COURTESY OF SPLINTER INTERNATIONAL

A GLORIOUS SUPERMARKET ON THE OUTSKIRTS OF PRAGUE TURNS OUT TO BE A GIANT HOAX IN CZECH DREAM

CZECH DREAM

Directed by Vít Klusák and Filip Remunda. Metro Cinema (Zékler Hall, The Citadel). Fri, Sun, Tue-Wed, May 29, 31, June 2-3.

★★★★☆

The Czech Dream supermarket has it all. In a country full of slimy advertising and robotic mega-stores, it's got an amiable cartoon bubble

logo and a series of winking anti-ads. "Don't come," they say. "Don't spend." The store's hip young managers, Vit and Filip, know that today's customers are savvy — they want a bit of surprise with their groceries. Its prices are low, of course, but the real intrigue behind the store and its big opening gala is that the address is kept top secret until a few days beforehand, when it's revealed that Czech Dream is located, cleverly, next to a huge meadow outside of Prague. Three thousand people show up on the morning of May 31, 2003,

shopping lists in hand.

Oh, one other thing: the store isn't real. As the shoppers approach the storefront from 300 metres away, many of them breaking into a full run, they realize it's nothing more than a fancy banner and scaffolding. And those young managers? They're film students, making a prank documentary about advertising and, almost by accident, Czech nationalism in the post-communism, pre-European Union era. *Czech Dream* is their final assignment, and it's hard to imagine a student film — or the

making of one, anyway — having a bigger impact on its home country than this one did.

To make such an elaborate lie palatable, Klusák and Remunda enlist a real ad agency to develop the Czech Dream campaign, a barrage of TV and radio spots, billboards, and newspaper flyers dummed up with false products at too-good-to-be-true prices. They conduct market research and interview families of self-proclaimed shopaholics. These scenes with the ad designers are the first indication that the film has more

in mind than simply duping a crowd of repressed capitalists; we're shown more than once how the companies in on the joke are equally driven by blind capitalism — Hugo Boss, for example, provided the directors with flashy suits in exchange for an extended close-up of the company logo. They grumble about ethics but accept the commission anyway.

In fact, it's not clear that the directors were ever really out to embarrass the shoppers. And even if they were, it doesn't quite work the way you might imagine it would: most of the people are either mildly amused or mildly upset, and only a handful of them flip off the camera or throw rocks at the banner. Given the tension leading up to it, it's something of a fizzled payoff. Overall, the prank resembles a science experiment with too many variables — was the promise of a "surprise" too buried in the flyer? Did the sunny weather temper a potentially more visceral crowd reaction? Or are people just not as fired up by mall openings as we think?

The fake supermarket does, however, bring out a fascinating latent reaction in several attendees. The opening of Czech Dream coincides almost exactly with the Czech government's bid to enter the European Union, and after the flashy promise of a capitalist utopia falls flat, many a talk show host and newspaper columnist start drawing parallels.

Some of the specifics in Klusák and Remunda's argument are a bit muddy, and the film goes to extreme pains to not be conclusive in any way, but hey: thanks to them, the prime minister himself had to appear on a TV panel show in order to defend his government's EU publicity blitz. I hope they got at least an A-.



From The Director Who Brought You American Beauty, Another Uplifting Look At Suburban Marriage | Sam Mendes reunites Leonardo DiCaprio and Kate Winslet in Revolutionary Road. PHOTO COURTESY OF PARAMOUNT VANTAGE

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

WELL-MANICURED LAWNS!

Revolutionary Road

CAST | Leonardo DiCaprio, Kate Winslet, Michael Shannon, Kathy Bates

There's a generation of female *Titanic* fans yearning to see Leonardo DiCaprio and Kate Winslet share the screen once again. But it's one thing to watch a pair of young people whose budding romance is destroyed by an iceberg, and quite another to see an older couple stifled by the suburban conformity of 1950s New England, giving up on their dreams, and realizing that they can't stand each other. Critics were divided on this one, but if you share The Dictator's soft spot for feel-bad suburban dramas, it's worth a look.

NAZI-INFESTED FORESTS!

Defiance

CAST | Daniel Craig, Liev Schreiber, Jamie Bell, Alexa Davalos

This WWII drama is the latest film from master of the middlebrow action/message movie, Edward Zwick. (His previous films include *The Last Samurai*, *Blood Diamond*, and *Glory*.) He's not what you'd ever call a cinematic visionary, but he's got hold of a great real-life subject here — the story of the Bielski partisans, a group of tough-as-nails Jews who holed up in the Belarusian forest and held off the Nazis for three years — and Daniel Craig and Liev Schreiber bring great conviction to their roles as feuding brothers.

TEQUILA-SOAKED BEACHES!

Spring Breakdown

CAST | Rachel Dratch, Amy Poehler, Parker Posey, Will Arnett

Yeeesh. There's not much action on the DVD front this week, kids, so rather than surrender to blandness and give the third slot to *He's Just Not That Into You*, The Dictator is hoping that Dratch, Poehler, and Posey — all charter members of the Friends of Tina Fey society — bring enough funny to make this female-buddy comedy (about a trio of middle-aged friends whose beach vacation coincides with Spring Break) worth a low-expectations rental. After all, Jane Lynch and Miss Pyle are in it too... so it can't be all bad, right?

Der Postbote Always Rings Twice

JERICHO SUCCESSFULLY TRANSPOSES JAMES M. CAIN'S STEAMY NOIR CLASSIC TO RURAL GERMANY

JERICHO

Directed by Christian Petzold. Starring Benno Fürmann, Hilmi Sözer, Nina Hoss. Metro Cinema (Zeidler Hall), The Citadel, May 29-June 3.

★★★☆☆

A loose remake of the 1946 thriller *The Postman Always Rings Twice*, Jerichow makes for a peculiar neo-noir. Its themes of jealousy, violence and betrayal play out against the backdrop of a picturesque rural setting and the nonstop chatter of songbirds. The set-up is noir enough, sure: introverted drifter Thomas (Benno Fürmann, who has the strong, silent type down to a T, with rugged good looks and a physicality that wouldn't be out of place in a new *Transporter* movie) has been dishonorably discharged from the army and owes money to a violent loan shark. He takes a job from wealthy businessman Ali (Hilmi Sözer), only to fall into a lustful and secretive relationship with his new employer's beautiful wife Laura (Nina Hoss). All of the typical noir twists are present, complete with Thomas becoming enmeshed in a murderous plot.

The details, meanwhile, are all Eu-

ropean art cinema. Thomas has returned after the death of his mother to a rural Germany stricken by poverty, first taking a job as a cucumber picker. Ali is a Turkish immigrant who has done well for himself operating a series of snack bars, yet remains alienated both from German society and Laura, who is troubled and broken, but always sympathetic, far from the icy sociopaths who once filled the femme fatale role.

And for a would-be thriller, *Jerichow* is surprisingly focused on day-to-day life. Much of the dialogue is almost ridiculous in its banality, especially as Ali explains to Thomas the ins and outs of his business, such as a conversation about which side of the road is better suited for a snack bar. Our attention is drawn more to the gaps in conversation and to the moments of meaningful glances and quiet introspection. Mood and pacing become the main players here, as tension slowly builds between the small cast. This calls for a great deal of cinematic control, and thankfully director Christian Petzold is up to the task.

Indeed, in many ways *Jerichow* is a master class of well-balanced filmmaking. It is quiet, reserved, and slow, yet still manages to be a cinematic page-turner. The performances are riffs on classic noir archetypes (the stoic leading man, the femme



Lana Turner And Jessica Lange, Meet Nina Hoss | The German actress puts a fresh spin on the femme fatale archetype in *Jerichow*. PHOTO COURTESY OF THE LINA FILM GUILD

fatale), even as they address themselves to the specificities of their situation, such as Thomas' plight of unemployment in economically depressed rural eastern Germany, and Ali's struggle with anti-Turkish German xenophobia. These are flawed people with troubled pasts caught in a web of deceit and violence. They

may be outright irredeemable, but their story plays out as if they're just regular folks trying to play the cards they've been dealt. *Jerichow* is a surprisingly human story wrapped up in a genre production.

This balancing act runs throughout to the film's visually striking final shot, which successfully pulls off the

proverbial "ideal" finale: it is unexpected, flows naturally from what preceded it. It is jarring in its finality, leaving the viewer stranded, with nearly everything open to interpretation. This is an odd film — almost-thriller, almost-mood piece — but an organic one that is, ultimately, successful.

Night At The Museum: Not Well Curated

NOT EVEN THE SIGHT OF AMY ADAMS IN TIGHT PANTS CAN BRING THIS BATTLE OF THE SMITHSONIAN TO LIFE

NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN

Directed by Shawn Levy. Starring Ben Stiller, Amy Adams, Hank Azaria, Owen Wilson, Steve Coogan. Now playing.

★★★☆☆

Night at the Museum: Battle of the Smithsonian marks a sad cinematic milestone: it's the first film in which Amy Adams has failed to completely charm the pants off me. She plays Amelia Earhart, or at least a wax statue of her brought to life by the magical Tablet of Akmenrah, and the idea of Adams wearing skin-tight jodhpurs and spouting nonsensical 1930s slang while tagging along with Ben Stiller and helping him defeat an ancient Egyptian pharaoh from taking over the world sounds like the most delightful notion ever. Except ... it isn't. The running gag of Earhart's nonstop slang never catches fire, Adams and Stiller are surrounded by too many CGI distractions to develop any chemistry, and as a

character, Earhart seems weirdly out of sync with the situation surrounding her. For crying out loud, Amelia: an Egyptian pharaoh has teamed up with Al Capone and Ivan the Terrible to hold your friends hostage and destroy the world! This is no time to chatter!

I watched the original *Night at the Museum* a couple of hours before seeing the sequel. I had heard awful things about it, and the involvement of Robin Williams and director Shawn Levy (*The Pink Panther*, *Cheaper by the Dozen*) led me to expect the worst. In fact, it turned out to be a decent enough kids' movie. Sure, it's a little on the noisy side, and goes a little too heavy on the CGI, but Stiller makes a good straight man, cinematographer Guillermo Navarro (who also shot *Pan's Labyrinth*), gives the images have a handsome, burnished glow, and every so often someone like Mickey Rooney or Ricky Gervais or Paul Rudd pops up to make you smile. I even liked Robin Williams in it.

The sequel offers more of the same, although, like the first film, it's never quite as enchanting as it ought



Jodhpurs Not Shown | Amy Adams' starg-slinging Amelia Earhart vexes Ben Stiller in *Night at the Museum: Battle of the Smithsonian*. PHOTO BY DOANE GREGORY

to be. *Battle of the Smithsonian*'s greatest asset is Hank Azaria, who plays the villainous Kahnunrah — he's come up with a hilarious voice for the role, a perfect Boris Karloff imitation, save for the foppish lisp that keeps undercutting his attempts to appear fearsome. There's also a funny extended cameo by Jonah Hill — his scene with Stiller feels like it was parachuted in from an old Abbott and Costello movie. Mindy Kaling (Kelly Kapoor from *The Office*)

gets only two lines as a tour guide at the Air and Space Museum, but she made me laugh with both of them.

But for every simple, quiet, off-hand comic moment in *Battle of the Smithsonian*, there are six that involve a squid roaming the museum corridors, the Lincoln Monument coming to life, rockets being launched, or an extended reprise of the monkey-slapping scene from the first film. You can't help but feel the enormous effort it took to make

this movie, and yet you also can't help but see all the missed opportunities: the interactions between Kahnunrah, Ivan the Terrible, and Al Capone ought to be more colourful, too many of the best characters spend most of the film separated or imprisoned, and the big "famous paintings come to life" gag was done better in *Looney Tunes: Back in Action*.

Amy Adams does look fetching in those jodhpurs, though.



MOVIE REVIEW • ANTI-COMEDY • BY PAUL MATWYCHUK | 563 words

Wayans, Wayans, Go Away



Let's Get Leotarded In Here | Damon Wayans Jr. — oh, good Lord, there's a Damon Wayans Jr. starring in movies now! — and Shoshana Bush spoof *Save the Last Dance* in *Dance Flick*. PHOTO COURTESY OF PARAMOUNT PICTURES

DANCE FLICK IS OVERRUN WITH WAYANSES, AND NONE OF THEM KNOWS HOW TO WRITE A COHERENT JOKE

DANCE FLICK

Directed by Damien Dante Wayans. Starring Shoshana Bush, Damon Wayans Jr., Essence Atkins, Affion Crockett. Now playing.

★ ★ ★ ★

Even as someone who thought *Scary Movie* and *Scary Movie 2* were two

of the most loathsome filmgoing experiences of my life, I have to give the Wayans family credit: making a spoof of dance movies is a pretty good idea. And with *Dance Flick*, they've chosen the perfect film to form the spine of their screenplay. *Save the Last Dance*, starring Julia Stiles as the sheltered ballerina and Sean Patrick Thomas as the black classmate she falls for (and who teaches her some fresh new hip-hop moves along the way).

Hang on, there's much more. A few eyewitnesses to the crash appear, apparently to help her, but actually to steal some free gas. Finally, the mother gets free of the wreckage before it explodes, only to be run over by a car with a licence plate that says "LINDSAY." Then she's run over by another car; the licence plate of this one says "BRANDY." Then a third one rams into her and sends her flying into an open grave. The third car's licence plate, we now see, says "HALLE" — and a black woman in Halle Berry's *Catwoman* costume bursts out of it, shouting, "Oh no! Not again!"

Amidst all of this action, Wayans keeps cutting back to the daughter

(played by Shoshana Bush) at her audition — she starts out dressed in a leotard, but then switches to Abigail Breslin's *Little Miss Sunshine* costume and dances around to "Super Freak." When her routine is over, she yells, "I'm Rick James, bitch!" and gets a pie in the face. Then she's told her mom is dead.

The incoherence of this whole sequence is kind of breathtaking. And it doesn't stop there. *Dance Flick* doesn't just jump randomly from *Save the Last Dance* to *You Got Served* to *Fame* (all of which at least belong to roughly the same genre), for some reason, it even finds it necessary to throw in spoofs of *Twilight* and *Black Snake Moan*. One character is a lookalike for *Hairspray's*

Nikki Blonsky, but she never gets to dance a step. There's a gay character, and Wayans apparently considers his sexual orientation so inherently hilarious that he doesn't see the need to assign him any jokes beyond that. There's a blind kid in the movie — he's supposed to be the young Jamie Foxx from *Ray* — and even with five Wayanses working on the script, the only gag he gets to do is split hot coffee into someone's lap and then walk into an open manhole.

An open manhole! The creative poverty of that joke staggers the imagination. Someone should lose their WGA licence over this movie. Isn't this a clear-cut case of comedy malpractice?

MOVIE REVIEW • ISSUE DRAMA • BY MACKENZIE SINCLAIR | 369 words

Borderline Genius

CARY FUKUNAGA'S HARRROWING ILLEGAL-IMMIGRANT DRAMA *SIN NOMBRE* ANNOUNCES THE ARRIVAL OF A BIG NEW TALENT

SIN NOMBRE

Directed by Cary Fukunaga. Starring Paulina Gaitán, Edgar Flores, Kristyan Ferrer, Tenoch Huerta Mejía. Opens, Fri. May 29.

★ ★ ★ ★

The idea of a filmmaker taking as his subject the poverty and squalor in underdeveloped nations is nothing new; starting just after the Second World War, arthouse directors from Italy's Vittorio De Sica and Roberto Rossellini to India's Satyajit Ray made it their mission to tell de glamourized stories of society's less fortunate members. But the smashing success of movies like *Slumdog Millionaire* and *Blood Diamond* seems to suggest that mainstream audiences have developed a taste for this kind of gritty story as well (provided, I suppose, that they end with the hero becoming wealthy overnight).

The most recent example of this new subgenre, — if this type of storytelling can be called a subgenre for improvement are scarce and the



Coming To America | Paulina Gaitán and Edgar Flores in *Sin Nombre*. PHOTO COURTESY OF FOCUS FEATURES

gangsters make none of the surface gestures toward social respectability that we see in *The Godfather*. In one scene, a rival gang member is shot in the head, then chopped up and fed to the dogs.

Fukunaga's confident direction feels like the work of someone much older; he makes *Sin Nombre*'s moments of violence appropriately shocking and gut-wrenching, but he's equally skilled at capturing Sayra and Casper in genuine moments of joy, laughter, fear, and pain. As they draw ever closer to the U.S. border, you can't help but hope that they make it across.

Christine Brown has a good job, a great boyfriend, and a bright future. But in three days, she's going to hell.

DRAG ME TO HELL

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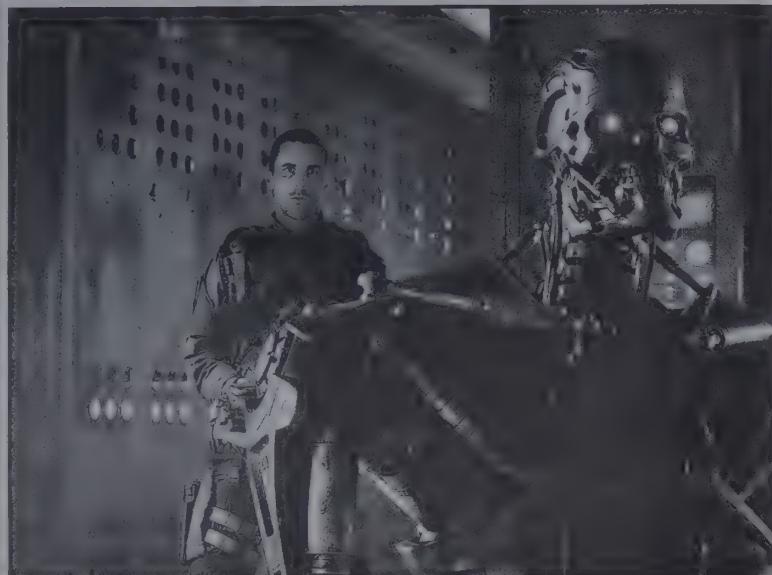
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MOVIE REVIEW • SUMMER SEQUEL • BY PAUL MATWYCHUK 156 words

Rage Against The Machines



Post! Robot! Behind You! | Like the hero of a British pantomime, Christian Bale sneaks up on a killer machine in *Terminator Salvation*. PHOTO COURTESY OF WARNER BROS.

**CAN CHRISTIAN BALE'S
GLOWERING DEFEAT A
FUTURISTIC ROBOT ARMY?
TERMINATOR SALVATION
HOLDS THE ANSWER**

TERMINATOR SALVATION

Directed by McG. Starring Christian Bale, Sam Worthington, Anton Yelchin, Helena Bonham Carter. Now playing.



Terminator Salvation is the first film in the *Terminator* series to take place in the future, and yet it's solely obsessed with the past. The action takes place in 2018, when intelligent machines have nearly eradicated human beings from the planet. The

So ... the mission of *Terminator Salvation* is to make sure that the first three movies – which clearly already exist and which we've already seen – still happen. In other words, the movie is deliberately designed to do nothing more than tread water; it's like one of those filler episodes from the third season of *Lost* – one of the Sun/Jin episodes, perhaps – that do nothing but show you backstory that you've already pieced together on your own.

James Cameron has taken a lot of ribbing for the terrible dialogue filling the screenplay of *Titanic*, but there's no denying his gift for writing instantly iconic action characters. In

getting sick of typing out the word "Terminator") came during Arnold Schwarzenegger's brief cameo as a T-800 prototype: Bale hits him, and Schwarzenegger, completely unhurt, cocks his head at him with that perfect mix of surprise, amusement, condescension, and menace. Schwarzenegger may not have had much range as an actor, but he had movie-star charisma to burn, and he strode through this kind of material with a marvelously unpretentious air of confidence that makes Christian Bale's unrelenting intensity look ridiculous.

The problem is compounded by Bale's co-star, Sam Worthington,

ARNOLD SCHWARZENEGGER MAY NOT HAVE HAD MUCH RANGE AS AN ACTOR, BUT HE STRODE THROUGH THIS KIND OF MATERIAL WITH A MARVELOUSLY UNPRETENTIOUS AIR OF CONFIDENCE THAT MAKES CHRISTIAN BALE'S UNRELENTING INTENSITY LOOK RIDICULOUS.

only thing standing in their way is resistance fighter John Connor (Christian Bale), whose inspirational speeches and daring raids on robot strongholds are the human race's sole source of hope. But the machines have an ace up their sleeve: if they can kill the human soldier Kyle Reese in 2018 before Connor can send him back in time (which he did in the first movie), then Reese won't be able to impregnate Connor's mother Sarah, which means Connor will never be born, which means the resistance will never exist either. Theoretically, anyway. As Sarah Connor remarks on one of the cassette tapes that John still obsessively listens to every night, "You could hurt your head thinking about this stuff."

Cameron's first two *Terminator* films, we got Sarah Connor, the T-800 Terminator played by Arnold Schwarzenegger, the liquid-metal T-1000 played by Robert Patrick – all of them vivid, larger-than-life characters with specific, unusual personalities, even the robots. But John D. Branca and Michael Ferris, who took over writing the series after *Terminator 2*, have yet to come up with a single memorable character – and the only memorable lines in *Terminator Salvation* are the self-conscious reprises of Cameron catchphrases: "Come with me if you want to live," "I'll be back."

The bit that got the biggest audience reaction the night I saw *Terminator Salvation* (and man, am I back)

I don't suppose there's a way for the two movies' universes to cross over, is there? Some unexpected side effect of all that time travel? A *Star Trek*-style alternate universe, maybe? Aah, forget it: you could hurt your head thinking about this stuff.

agenda | the front | music | on screen | arts | sex | classifieds | the back

MOVIE GUIDE • WHAT'S PLAYING IN THEATRES



The Flatfooted Balloonman Whistles Far And Wee | Ed Asner provides the voice of Up's cranky hero, who takes his home on a helium-powered trip to the rainforest. PHOTO COURTESY OF PIXAR

OPENING THIS WEEK

CZECH DREAM

Vít Klusák and Filip Remunda's documentary prank, in which the directors commission a massive advertising campaign for a new supermarket, complete with website, radio ads, and television commercials, only to reveal to the assembled shoppers on opening day that the entire store is a hoax. In Czech with English subtitles. *Metro Cinema*: May 29 and 31, June 2-3 (Fri, Sun, Tue @ 7pm; Wed @ 9pm)

DRAG ME TO HELL

Alison Lohman and Justin Long star in The Evil Dead director Sam Raimi's rollicking, old-school supernatural horror movie about

a loan officer whose life becomes a living hell as a result of a Gypsy curse.

FILMED BY BIKE 2008

An assortment of short films celebrated two-wheeled transportation curated by the annual bicycle-themed film festival in Portland, Ore. *Metro Cinema*: Mon, June 1 (7pm)

GOLDEN EARRINGS

Ray Milland and Marlene Dietrich star in *Midnight* director Mitchell Leisen's 1947 romantic thriller about a British spy who meets a beautiful Gypsy woman after escaping from the Nazis, who helps him elude recapture by disguising him as a member of her clan. Royal Alberta Museum: Mon, June 1 (8pm)

JERICHO

Benoit Fürmann, Nina Hoss, and Hilmi Süzer star in writer/director Christian Petzold's clever James M. Cain-style neo-noir about a German ex-soldier who enters a dangerous love affair with the beautiful wife of his immigrant boss in Germany with English subtitles. *Metro Cinema*: May 29-31, June 2-3 (Fri, Sun, Tue @ 9pm; Sat and Wed @ 7pm)

METRO DIGITAL SHORTS

Mostly Water Theatre presents an evening of short films by local directors, then invites the audience to vote on which creators will be invited to make a followup for next month's edition. *Metro Cinema*: Sat, May 30 (9pm)

SIN NOMBRE

Paulina Gaitán, Edgar Flores, and Kristian Ferrer star in writer/director Cary Fukunaga's Sundance award-winner about a Honduran teenager and a former member of a Mexican youth gang on a perilous, harrowing trip to the promised land of the United States. In Spanish with English subtitles.

UP

The voices of Ed Asner, Christopher Plummer, Jordan Nagai, and Delroy Lindo are featured in the latest computer-animated adventure from Pixar Studios, in which an elderly widower fulfills his lifelong dream of travelling to South America by attaching thousands of balloons to his home and flying away, unaware that a young stowaway has come

along for the voyage

ALSO PLAYING

ADORATION

It's been 11 long years since Atom Egoyan made *The Sweet Hereafter*, and while this twisty parable about terrorism, the Internet, and the slippery nature of truth isn't a total success, it's still a welcome career rebound from *Where the Truth Lies* and *Ararat*.

★★★★★

ANGELS & DEMONS

Should a movie this preposterous also be this dull? The hilarious climax, which involves a helicopter, St. Peter's Square, a parachute, and a jar of antiamerit, is almost worth sticking around for, though.

★★☆☆☆

GHOSTS OF GIRLFRIENDS PAST

This modernized version of *A Christmas Carol* removes Dickens' story from its Christmas context and turns it into a romantic comedy about a womanizer (Matthew McConaughey) in need of reforming. The calories are empty, but they're tasty enough.

★★☆☆☆

GOMORRAH

This dense, grim, impressively sprawling docudrama about the Naples-based Camorra criminal organization is a terrifyingly convincing portrait of a city where crime is an essential, inescapable fact of life. *The Wire* did it better, but *Gomorrah*'s pretty stunning

★★★☆☆

in its own right.

★★★★★

SHALL WE KISS?

Sometimes you just feel a hankering for something French and frothy, and that's where movies like this playful romantic comedy starring Virginie Ledoyen come in handy. Nothing profound, nothing memorable, but it sure does put you in a good mood.

★★★★☆

THE SOLOIST

Jamie Foxx scores a rare Oscar-bait triple play with this performance: he's playing (1) a real-life person (2) with mental illness (3) who's also a musician. But it's Robert Downey Jr.'s work as a jaded reporter that's the movie's heart and soul. More watchable than it looks!

★★★★☆

STAR TREK

This sexy, funny, light-hearted, but never campy origin story is just the shot in the arm that this franchise needed. A crowd-pleaser in the best sense of the term. Keep 'em comin', J.J.!

★★★★☆

X-MEN ORIGINS: WOLVERINE

Serviceable, if pointless, origin story of the comic book superhero fared for his fearsome claws and even more fearsome facial hair. The new *Star Trek* flick does this fanboy prequel stuff much, much better.

★★★☆☆



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BEYOND THE BLURBS • ALTERNATIVE CRITICS HAVE THEIR SAY



Unfunny Games | Troubling deeds are afoot in a pre-World War I German village in Michael Haneke's *The White Ribbon*. PHOTO COURTESY OF SONY PICTURES CLASSICS

THIS WEEK: MICHAEL HANEKE'S *THE WHITE RIBBON* WINS THE PALME D'OR

Daniel Kasman, *The Auteurs' Notebook* | "Simply, [The White Ribbon] deals with community. It is a small village community bound to the estate of a local land-owning baron, and it takes place right before the First World War... Weaving its way through this setting is paranoia, for violent and unexplained crimes lashing out at both the children and the adults, the poor and the rich of the community begin with *The White Ribbon's* first shot and continue unexplained and unsolved. A doctor's horse is tripped, a local disabled boy is beaten, a barn is set on fire; all serve to continually heighten a sense of ambient anxiety around and within this group that

lives together but never seems close, never relate like humans. It is in granting so much pain and power to a community, to a group of people — and especially the town's children — seen and unseen alike that *The White Ribbon* strikes as something new brought to the cinema screen, or perhaps more accurately, something old reinvented with some of its old power."

Scott Macaulay, *Filmmaker* | "The White Ribbon is precisely and perfectly made, an austere portrait of a small German town and some malicious goings-on in the years just prior to World War I. I found its grimness enervating, however, and was put off by Haneke's stoic refusal to make the film's mysteries either more suspenseful or more mysterious. The targets of Haneke's critique seemed liked

straw men to me. And while the single historical event referenced midway through the film gives the film much-needed context, it also plants the suggestion that *The White Ribbon* might just boil down to being a dramatically questionable take on the seeds of the 20th century German character."

Mike D'Angelo, *The Onion AV Club* | "The White Ribbon announces itself as a long haul right fromtis ultra-austere, respect-my-authority opening credits: white letters, black screen, complete silence. Three minutes of that and you start feeling like you should open up your desk and pull out your notebook, and the lengthy (2.5 hours), deliberate black-and-white period piece that follows does nothing to stave off the sense that your knuckles might be rapped at any moment. The film

observes a small, creepy German hamlet in which the adult males are interchangeable abusive martians (with a dash of incestuous pedophilia), the adult females are uniformly codependent, and every single child looks as if (s)he's en route to an open casting call for *Village of the Damned*. Strange things are afoot ... but they're not really all that strange: a horse tripped by a wire here, a bloody beating there. Mostly they serve to illustrate Haneke's usual thesis, which is that human beings are inherently deceitful and cruel and hence unworthy of musical accompaniment, much less colour. There's none of the messy humanity that Juliette Binoche has lent Haneke's best work, but neither does *The White Ribbon* punish you in a way that makes you consider your own worst impulses. It's just a big arty dose of castor oil."



Scotiabank Theatre Edmonton with IMAX®

SHOWTIMES MAY 29-JUNE 4, 2009

CARNEAU	
8712 - 109 STREET • 433-0728	
SUN NUMBER	STC
Nightly 7:00, 9:00. Sat & Sun matinees 2:00.	
PRINCESS	
10337 - 82 AVENUE • 433-0728	

GOMARAH	14A
Nightly 6:55, 9:15. Sat & Sun matinees 2:00. Course language, not recommended for children.	
SHALL WE KISS	14A
Nightly 7:00, 9:00. Sat & Sun matinees 1:00.	
PARKLAND	
131 Century Crossing, Spruce Grove • 962-2332	

UP	6
Nightly 7:15, 9:15. matines Fri Sat Sun & Tues 1:15, 3:15.	
DRAG ME TO HELL	14A
Nightly 7:00, 9:00. matines Fri Sat Sun & Tues 1:00, 3:05. Frightening scenes, not recommended for young children.	
NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN	PG

NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN	PG
Nightly 6:55, 7:00, 8:30, 11:00. matines Fri Sat Sun & Tues 12:00, 1:00, 2:30, 3:15. Has sex scenes.	
ANGELS & DEMONS	14A
Nightly 6:55, 9:15. matines Fri Sat Sun & Tues 1:00, 3:30.	
TERMINATOR: SALVATION	14A

METRO CINEMA	
8929 101 AVENUE (THREE HALLS, OTAGO THEATRE) • 425-9212	
CZECH DREAM	STC
Fri Sat Sun 8:30 7:00. Wed 9:00.	
JERZHOLOW	STC
Fri Sat Sun 8:30 9:00. Sat & Wed 9:00.	

MOSTLY WATER PRESENTS: METRO DIGITAL SHORTS	STC
Sat 9:00.	
HENRY V	
Thurs 7:00.	
GRANDIN THEATRE	

GRANDIN THEATRE	
GRANDIN MALL, 9111 WINSTON CHIPPERDALE AVE, ST. ALBERT • 459-8722	
NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN	PG
Fri 1:30, 3:30, 5:30, 7:30, 9:30	
STAR TREK	PG

STAR TREK	PG
Fri 1:30, 3:30, 5:30, 7:00, 9:00. Sat 10:00. Sun 12:45, 2:45, 4:50, 7:00, 9:00.	
GHOSTS OF GIRLFRIENDS PAST	PG
Fri 10:30, 12:30, 2:30, 4:30, 6:30, 8:30.	
ANGELS & DEMONS	14A

ANGELS & DEMONS	14A
Nightly 6:55, 9:15. matines Fri Sat Sun & Tues 1:00, 3:30.	
TERMINATOR: SALVATION	14A
Nightly 7:00, 9:00. matines Fri Sat Sun & Tues 1:00, 3:30.	
LE DUC CINEMAS	

LE DUC CINEMAS	
4707 50 ST Leduc • 986-2728	
UP	6
Nightly 7:05, 9:20. matines Sat & Sun 7:05, 9:20.	
ANGELS & DEMONS	14A

ANGELS & DEMONS	14A
Nightly 6:55, 9:15. matines Fri Sat Sun & Tues 1:00, 3:30.	
TERMINATOR: SALVATION	14A
Nightly 7:00, 9:00. matines Fri Sat Sun & Tues 1:00, 3:30.	
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“ DON’T WE ALL WISH WE COULD BE THAT DELUSIONAL WHERE EVERYTHING [WE DO] IS JUST EXCELLENT?

THEATRE PREVIEW · BUM NOTES · BY KATHLEEN BELL | 1721 words

The Singing Defective

LEONA BRAUSEN HAD TO WORK HARD TO SING AS BADLY AS GLORIOUS! ANTI-DIVA FLORENCE FOSTER JENKINS

GLORIOUS!

Directed by Wayne Paquette. Written by Peter Quilter. Starring Leona Brausen, Darren Hagen, Corinne Calmus. Varscona Theatre (1029-83 Ave). May 28-June 14. Tickets available through TIX on the Square (420-1757/ tixonthesquare.ca) or by calling Shadow Theatre (434-5564).

I meet with Wayne Paquette and Leona Brausen, director and star respectively of Shadow Theatre's production of Peter Quilter's *Glorious!*, before rehearsal on Saturday morning. They both agree that 10:30 am is far too early to be coherent, so we set about tracking down some coffee.

As Brausen pays for her cappuccino, she rests her Strawberry Shortcake handbag on the counter and I notice that its red details match her lipstick perfectly. She gestures to the bag and explains that her kids have become too cool for such things – and if they aren't going to use it, she will. It occurs to me that a grown woman with enough sass and style to sport not just strawberry red lipstick but also the corresponding cartoon accessories is perhaps the ideal person to play Florence Foster Jenkins, an opera singer who gained notoriety in the early '40s simply for how bad she was.

Yet Brausen's flourishes pale in comparison to Jenkins' eccentricities, which included ostentatious homemade costumes and a complete obliviousness to the fact that she sounded like she was trying to karaoke a Jingle Cats tune – never mind her imprudent willingness to attempt some of the most difficult arias ever written, including Mozart's "Queen

of the Night." "She thought she was fabulous, which is fascinating," says Brausen. "Don't we all kind of wish we could be that delusional where everything [we do] is just excellent?"

It wasn't merely Jenkins' self-delusion that attracted Paquette to the story – which has been scripted now by numerous playwrights – but perhaps more importantly, how high society was so absorbed with Jenkins' living fantasy. "I really wanted to dig deep into this woman who is really not a good singer at all," he explains. "What's the attraction to her? Why are people talking about her? Why do people want to know about her?"

According to Paquette, Jenkins could really throw a snazzy shindig and surrounded herself with New York's rich and famous, despite her dismal talents. "I think it was a status symbol to be invited to one of her recitals," Brausen says, "because you had to go through an interview process to get a ticket. So she would weed out people who she thought were not for her, but again her."

She was left with the fortune to mingle with the upper class and to pursue her dream later in life, after her father's death. His influence was most likely an integral part of her career choice. "[Singing] was something her father wouldn't allow her to do, so it was one of those obstacles it seemed like she had to overcome," Paquette says. "You know, it's the one thing I couldn't do, so I'm going to do it no matter what anybody says. And no matter what the results are."

There's not one note of condemnation or pity in Paquette's voice when he speaks of Jenkins' musical travesties; actually, he's quite sympathetic to her efforts. "It's quite endearing



Tone-Deaf Angel | Florence Foster Jenkins (Leona Brausen) allows history's greatest arias to take wing ... and then crash in flames to the ground in *Glorious!* PHOTO COURTESY OF SHADOW THEATRE

to hear somebody try, and I think when we hear Leona [as Jenkins] kinda go for it and it's really terrible but deadly serious, in the end it's quite sweet."

Ironically, even though Brausen has acted in musicals before, she had to take singing lessons for the first time in her life in order to hit the ungodly notes Jenkins would attempt to soar too. "The only problem we have right now is that Leona is probably 10 times better than Florence Foster

Jenkins," laughs Paquette.

"The thing is, you have to learn the song correctly, and then make it bad," explains Brausen. "Because I can imitate her exactly, but then I can't speak for a week after because it was just yelping dog noises." Brausen quickly looks up towards the ceiling apologetically. "Sorry, Florence! We love you! But really, that's what it was."

Even though you get the chance to laugh both with, and at, poor Flor-

ence in *Glorious!*, to both Paquette and Brausen, her story is more of an inspiration than a farce.

"Again, it's not about the results; it's about doing it," Paquette says. "I guess the more you do, the less you worry, and the less you do, the more you worry, because you don't have that thick skin yet."

"If you love to do something, give it a try," says Brausen encouragingly. "We've got so many rules holding us back."



I Know Why The Jaspreet Singh Is | India-born author Jaspreet Singh made a career switch from chemical engineering to literature – and his Alberta Literary Award suggests he made the right move. PHOTO BY COLLEEN DE NEVE

ARTS NEWS · NOTABLE HAPPENINGS FROM THE THEATRE TO THE BOOKSTORE

FULL STOMACHS!

Our Compliments To The Chef

In a 2008 interview with the *Calgary Herald*, Jaspreet Singh said the idea for his first novel *Chef* came when he realized that there have been lots of novels about soldiers and generals, but none about the people who feed them. Well, last Saturday, *Chef* won the Georges Bugnet Award for Fiction at the 2009 Alberta Literary Awards. Hungry to know the other winners? Caterina Edwards won the nonfiction category for her memoir *Finding Rosa*. Sharon Pollock's *Kabloom Talk* won for drama, and Lisa Martin-DeMoors' *One Crow Sorrow* won for poetry. The full list is available at www.writersguild.ab.ca.

GENEROUS HEARTS!

New On The Scene

Artists and businesspeople are often suspicious of each other, but marketing maven Ken Bautista thinks they make natural partners. He's the chair of **ArtsScene Alberta**, which was officially launched on Tuesday. Boil away the marketing jargon and the Richard Florida shout-outs, and you've got a plan to connect young business professionals with arts groups – in essence, cultivating the next generation of arts volunteers and patrons. Arts News approves! You can connect with ArtsScene at www.businessforthearts.org, where you'll also find info about the launch party tonight (Thursday) at Planet Ze.

TIRIED FEET!

This Marathon Has Zero Miles

Dance marathons have gotten a bum rap ever since *They Shoot Horses, Don't They?*, but maybe *Mile Zero Dance* can improve their reputation this Saturday at Rivendale Hall (9231-100 Ave), the site of **Dance-a-Thon 2009**. They'll be challenging volunteers to keep up with their tireless troupe of terpsichoreans all night long – well, okay, from 7:30 p.m. to 1:30 a.m., anyway. The participants will be collecting pledges for each hour they survive without succumbing to cramps or "lack of live." Contact admin@milezerodance.com to become a dancer, or pay \$10 at the door to be a spectator.

Chuck Amuck!

**IF YOU WANT TO
CREATE THE PERFECT
TERRORIST, SAYS PYGMY
AUTHOR CHUCK PALAHNIUK,
START WITH A 13-YEAR-OLD BOY**

PYGMY

By Chuck Palahniuk. Doubleday. 256 pp. \$29.95

Let's say you're an artist, and you want to set a scene at a quirky location. Somewhere slightly off-kilter and full of possibilities — say, a middle-school Model UN meeting. Depending on what kind of artist you are, there are a number of ways to play it. If you're twee filmmaker Wes Anderson, you dress the kids in ill-fitting regional costumes and have them wave miniature flags at the camera with blank expressions. If you're indie band Death Cab for Cutie, you write an ultra-sincere, detail-heavy love song from the point of view of hapless Madagascar, who can't quite catch the svelte Syria's eye.

And if you're alpha-male novelist Chuck Palahniuk, you make those kids drunk and horny, openly cursing and writhing against one another, until a student in a burqa pulls out a .38 Colt and opens fire on the lot of them.

Then an undercover foreign terrorist, dressed up as the U.S. delegate in a sequined red, white, and blue cowboy outfit, uses a martial arts move called the Lunging Lynx to decapitate the shooter. With his knees.

This is the world of *Pygmy*, Palahniuk's 10th and newest novel, and by this point you already know if you're in his target audience. The divisive author of such books as *Fight Club* and *Choke* has been exploring the gruesome excesses of middle-class America for over a decade, and with a dozen books and two film adaptations under his belt — not to mention a legion of staunchly loyal fans — he's now one of the most widely recognized authors in North America.

SEE spoke to Palahniuk last week from his home in Portland, Ore., on the heels of his most recent Canadian promotional tour.

SEE Magazine: Let's start with the new novel's depiction of America. Everyone in the nameless town Pygmy moves to wears T-shirts with gaudy religious slogans on them, they're incredibly vulgar and xenophobic, and they're — shall we say — direct about their sexual needs and desires. Is that a fair summary?

Chuck Palahniuk: From Pygmy's perspective it is. You always have to take everything with a grain of salt, because Pygmy kind of expects that. It really shapes the way he perceives things.

SEE: How much of his perspective parallels your own?

CP: I think everybody's going to see *Pygmy* as a political book, but really it's a coming-of-age book. *Pygmy* is past that age where he wants to learn how to do everything perfectly and respects the people around him. It's no mistake that his country has sent him off at the age of 13 or 14, because that's the age that nothing makes you happy. You just look for the flaws in everything. You make fun of your teachers and you make fun of your parents. By the end of the book we see Pygmy become an adult. He finally develops empathy.

SEE: In a nutshell, who is Pygmy? Why does he want to commit this unspecified act of terrorism?

CP: Pygmy is *everybody* at that stage. For a long time, we really revere our parents. We want to do things that make them happy. We think they are faultless, the best people in the world. And then we go through a stage where we think they're just

idiots, and we look for things that reinforce that perception. And then, eventually, we come to accept them not as completely perfect or completely flawed, but as humans. In *Fight Club*, the narrator was that kind of little kid, trying to follow every rule he'd ever been taught, trying to find happiness. Tyler manifested the rebellious reaction to every rule. So in a way, Pygmy is the stage that Tyler Durden represents. Ultimately, Pygmy synthesizes both the obedient child and the rebel, and creates a mature human being, in the same way that both the personalities are fused back together in *Fight Club*.

SEE: Pygmy's been severely brainwashed and taken from his family, but part of what you're saying is that he wants to blow things up simply because he's 13 years old.

CP: Exactly. That's one big reason they train [the agents] to a certain point and then send them over: they want them to have their big rebellious meltdown somewhere else.

SEE: Terrorism and the excesses of the American way of life have been given a lot of attention over the past few years. Going in, what did you think you had to add to that discussion?

CP: If anything, the sadness that Pygmy would see America as this enormous competition for attention and affection: all these products that are dying on the shelves, the dying people who are buying the products. This whole manic denial of mortality. I thought that was something I hadn't seen before.

SEE: What was the novel's starting point?

CP: I started with this obsession with the character of the cipher, who comes into a situation and doesn't explain themselves. So they become a void that people fill with their own projections. Everyone projects an aspect of themselves onto Pygmy — including his name. His name is not Pygmy. I look at the way he functions as a mirror. In a way, the reader has to project into him the same way as the other characters do.

SEE: Your novels often have a recognizable style and tone, but Pygmy narrates the new book in this choppy, first-person ESL garble. When you sit down to write, do you feel your mind locking into a familiar voice, or is it a constant challenge to rewrite it from scratch?

CP: Until Pygmy, I was really trying to slavishly adhere to the rules of minimalism. With this book I got to play with those and get away from the rules to a certain extent, though there's still a lot of minimalist stuff there. It's got a lot of the same devices, which I think are the most effective. It's still not Jane Austen.

SEE: You've said that you had to give the novel's proofreaders a kind of Pygmy style guide, so they'd know there was a method behind his chaotic dialect. What were some of the rules?

CP: Pygmy can't use compound adjectival phrases. He couldn't say "guinea pig" — he has to say "pig of Guinea." He can't say "toothpaste" — he has to say "paste of teeth." *Sesame Street* would have to be "Street of Sesame." He can't use the word "the." He can't use "and." He can't use "I," unless he's using it in a quote. He tends to use the same redundancies: baby puppy, arm limb, leg limb, colour red, colour yellow. He doesn't know "again" — I think he says "always," or "forever," or "repeat."

SEE: I'm guessing that was a lot of the fun for you.

CP: It was, it really was. It forced me to open the thesaurus constantly and look for some new form of "great revered esteemed instructor." All of these adjectives that minimalism wouldn't allow me to use in the past. In a way it was similar to when I wrote *Invisible Monsters*, where I was trying to mimic the style of *Vogue* magazine. You just put 10,000 adjectives together and then the word "sweater" on the end.

SEE: Now, in terms of your overall career, you've basically put out a book ever year for a decade.

CP: That was always my goal.

SEE: Does that come from your work ethic, or is it more of a compulsion?

CP: It's got more to do with a work ethic, or a sense of — I'm not sure if I should say insecurity, or shame. Writing for a living is such a lame thing to do. I come from a family of people who've always had blue collar jobs.

SEE: Do you still feel that way, having had the successes you've had?

CP: I do. Doing a book a year makes me feel like I'm work-

ing hard enough, and the writing itself has become a coping mechanism to deal with the stress of everything else.

It always gives me something like a crossword puzzle in my mind — this arbitrary fantasy world that I can retreat into when I'm trapped in an airport, or in a circumstance that's not very pleasant.

SEE: Last year, while caring for your mother, who was dying of cancer, you wrote three full novels. Did writing help you make sense of things in such a difficult time?

CP: It helped by giving me something to do — a pastime that required very little energy from her. I could be with her but without having to enrol her in conversation. It gave me distance from the immediate tragedy, and it gave me an ongoing metaphor to deal with my own feelings.

It's not a big accident that the pivotal moment in *Pygmy* is when the mother is weeping in the airport, saying, "This is so awful. I'm so sorry to drag you into this."

SEE: Did you find you were writing more autobiographically then? Or maybe the reverse — as abstractly as possible?

CP: I think you can always be more honest when you're wearing a costume. There's an old Picasso quote: "Art being the lie that tells the truth better than the truth." And so I think the fiction gives me a way to trick myself into revealing more than I would ever reveal if I was consciously aware of what I was saying. It's always a shock a year later when you have to promote this thing. At that point you realize what you said on the page to God knows how many folks. You just have to pray that no one will ever realize what you were writing about. It's very much like a coded diary.

SEE: Have you been surprised at people honing in on the parts you maybe wish they hadn't?

CP: Every once in a while someone totally nails it — usually in a very public way. And I just have to laugh and say they're full of shit.

SEE: What do you make of the fact that a subversive, anti-status quo writer like yourself has become such a recognizable property in modern fiction?

CP: That's funny, because I don't see myself as being that well known. When I think about books that are well known, I think of *Harry Potter*, Stephen King, the *Twilight* books, Anne Rice. I think of my books as being very much on the edge of things. And myself as a person, I'm very much not in the writerly life. My editor was saying I'm the only writer he knows who doesn't review for the *Times* or do constant teaching.

SEE: Would you ever consider turning to reviewing?

CP: I really wouldn't. I'm a little afraid that if I start to exercise that muscle, just really looking for what doesn't work after doing that enough I'll only see what doesn't work. I don't want to strengthen that tendency. And also writing is a small world; I'd rather deal with the people whose work I absolutely adore, and coach and teach the people whose work could be better. Pointing out the weaknesses of someone's work in print is not always the most productive thing for a writer.

SEE: You're also quite a divisive author, with many loyal fans but equally vocal critics. Does that split bother you?

CP: I never look at [reviews]. Because they either get you high, the really good ones, or they completely piss you off, the really bad ones. Whatever the case, you've still got to go out there and do that job.

SEE: There was an instance a few years ago where you wrote

a letter to *Salon*, in response to a particularly negative review of your novel *Diary*. Was there something about that piece that made you want to respond, or did you just let your guard down and actually read one of the negative reviews?

CP: I only read the first part [of the review], because I don't subscribe to *Salon*. The part that was available to anybody was more about ridiculing the people who read my books, characterizing them as stupid, or oafish. I thought that was beyond the pale to criticize readers. It's one thing to criticize writers, but to criticize people who bother to read.

SEE: In the past you've rejected the label of nihilist. What values do your books champion?

CP: Every single book [of mine] shows people rejecting whatever isolation they've achieved, whether it's the isolation of their education, career, or their beauty. They've found some way to shut the world out and [then] reject this, and form a community with other people, and eventually one other person. In a way, my books depict what Soren Kierkegaard calls a leap of faith, where the characters come to terms with aspects of life, like mortality, in the face of what you can call nihilism. You're able to commit yourself to the one person that you can be with for the rest of your life.

SEE: That's why you call *Pygmy* a romance. Do you consider most of your books romances?

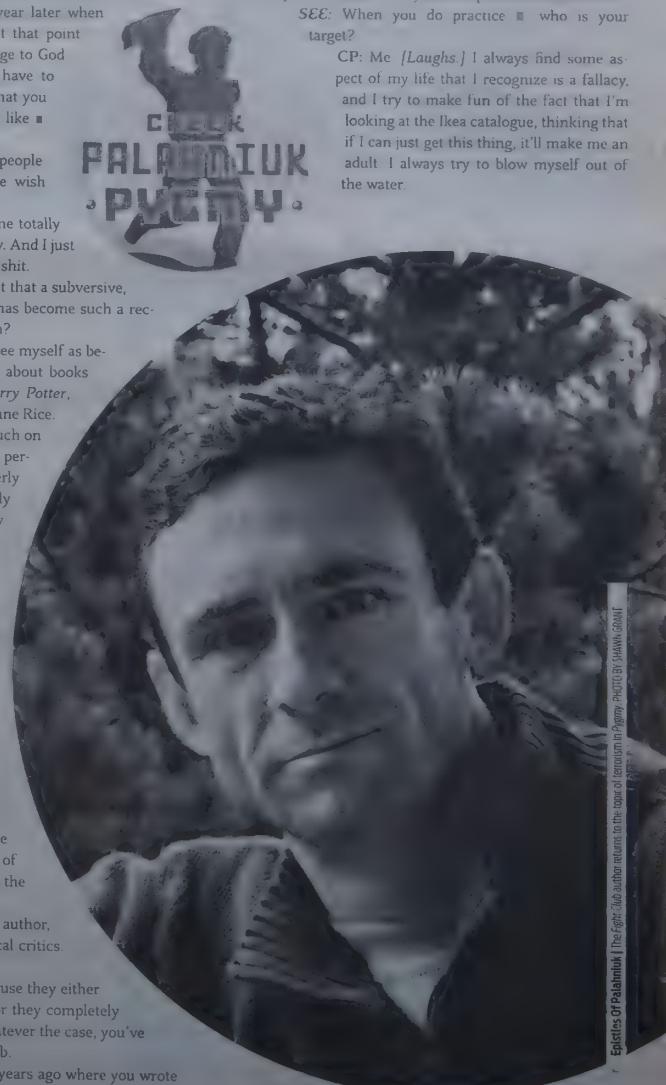
CP: Probably every single one.

SEE: What about satire? Do you consider yourself a satirist?

CP: To a small degree. I think things like satire or parody, really anything clever or witty, is a form of hiding. It's also a form of cruelty, or sadism. So I try and keep that to a minimum.

SEE: When do you practice it? Who is your target?

CP: Me. [Laughs.] I always find some aspect of my life that I recognize is a fallacy, and I try to make fun of the fact that I'm looking at the *Ikea* catalogue, thinking that if I can just get this thing, it'll make me an adult. I always try to blow myself out of the water.



Epistles Of Palaniuk | The right: the author returns to the topic of terrorism in *Pygmy* PHOTO: SWANTON

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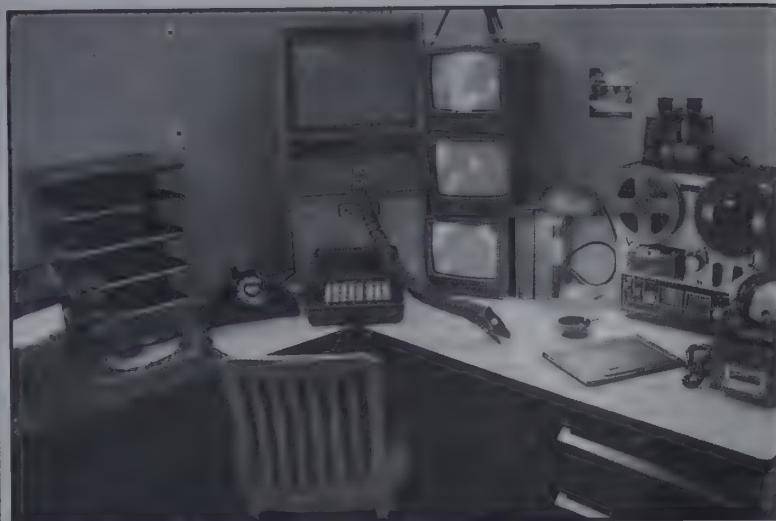
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Creativity In The Cubicle



At Least You Won't Ever Need To Call Tech Support | Aaron Munson's low-tech take on office decor was one of several playful contributions to *The Office Show*. PHOTO BY ADRIENNE LAMB



ART BOX MANDY ESPEZEL & JILL STANTON
JILL AND MANDY FILE THEIR FINAL TPS REPORT OF THE SUMMER ON THE INTERACTIVE THE OFFICE SHOW

This week, Jill and Mandy head to a recently vacated retail space on 124 Street for *The Office Show*, a multidisciplinary, multi-artist, multimedia extravaganza revolving around one common theme: the office as environment and unlikely source of artistic inspiration.

Jill: Tiffany Shaw-Collinge, the curator and organizer of *The Office Show*, was also one of the people responsible for 2007's *The Apartment Show*, which was in a similar curatorial vein as this current project. Both bring together a group of separate artists working in different media, and assign them all small individual spaces which they then may fill up in whichever way they choose. This is a very exciting prospect.

Mandy: I strongly believe that this exhibition is exactly what Edmonton needs more of: small, interactive, approachable events. This was a locally executed experimental project that opened up the formal artistic format, and challenged participating artists to create work that could engage and exist in an environment outside the gallery setting.

Jill: It's interesting that you say that. I think you're right, though. It was certainly more interactive than a typical gallery show: when you

walk in, you're greeted with a sign-in sheet and "visitor" nametags, and the "office" itself is pretty close quarters. The fluorescent lighting is inescapable. Shaw-Collinge wants us to feel a part of an office environment as we view the exhibition. Did she succeed in capturing this sensation?

Mandy: Well, I would have to say that on opening night, I didn't really feel that "office-y" vibe, since a big party was going on and the place was full of folks. Full disclosure: I helped a little in the setup, though, and when there was much fewer people in the space, it really did feel very official. I know how hard Shaw-Collinge worked to create that space, and I appreciate all the effort that went into its execution. What about yourself — what was your reaction to the show?

Jill: I think you're absolutely right about the party-like atmosphere. I'd be interested to see what the space feels like without as many people there. I was drawn to a few of the specific works, like Kenneth Doren's piece with the fluorescent lights leaning against the wall and facing inwards, with what sounded like cellos playing from two large speakers in the middle. This piece really embodied the kind of strange relationship you can have with a continuous work environment: it seems all-encompassing and important at times, even something that people seem to worship over their own real lives. But in the end, it's just a job — working in an office with fluorescent lights and paperwork. I thought the piece was pretty humourous.

Mandy: There was some nice visual play between the way each individual work could be experienced within its own self-contained world, but was also immediately thrust back into a

relationship with the space by the smallest "office" detail. Part of what I believe makes this show unique and such an opportunity for this community is that it was so immediate. By the time this article is printed, the show will have been down for three days — it ran only from May 21-25. Such quick and concentrated displays demand a spirit of wilful participation and eagerness from their audience and their contributors.

Jill: Indeed. In that respect, the exhibit seems almost like a guerrilla art event: up quick, down quick, and if you missed it, you feel a bit left out. I also think that having ultra-temporary art events like this make them much more of a coveted ticket: if you want to go, you should go now, because it won't be there for very long. It's pretty efficient, actually, considering the scope of the work.

Mandy: Especially with the inclusion of pieces like Tim Rechner and Craig Talbot's tangled, time-intensive collaborative installation, or the domineering and very permanent-looking metal sculpture by Royden Mills. I am grateful that these artists, and all the artists who exhibited, felt this show was worth their time and effort; and equally grateful to those who felt it worth their time to engage with as visitors and viewers.

To that end, I'd just like to mention that this will be the last Art Box column Jill and I will be writing this summer. Thank you to everyone who has felt our conversations were worth reading; hopefully, we've exerted some positive influence in a community we are both very invested in, and appreciative of.

The Office Show was on exhibit at 10341-124 St from May 21-25. For more information, visit theofficeshow09.com.

HIGHLIGHT • FAMILY FUNUnhand Me! Inés Pasic enters the digital age in *The World of Fingerman*. PHOTO SUPPLIED**St. Albert International Children's Festival • To May 30 • www.childfest.com**

There are only three days left in this event — but unless your kids are particularly slippery, that should still give you plenty of time to round them up and expose them to this terrific lineup of musicians, mimes, acrobats, and puppeteers. We're particularly intrigued by international performers like Jean-Pierre Makossa and Fana Soro from the Republic of the Congo, who share traditional stories and music from their childhood in *Under the Baobab Tree*, or Hugo Suarez and Inés Pasic from Peru, who transform their own fingers, elbows, and stomachs into puppets in two shows: *The Worlds of Fingerman* and *Short Stories*.

EXHIBITS**ABORIGINAL TEEN ART EXHIBIT GALLERY AT MILNER.**

STANLEY A. MILNER LIBRARY, CHURCHILL SQUARE, TO JUN 15 Presented by Edmonton Public School Board. Info: 460-7030.

ALBERTA VISTAS SCOTT GALLERY, 10411-124 ST, MAY 30-JUN 16 Paintings by Linda O'Neill and Hilary Prince. Info: www.scottgallery.com

BACK TO BASICS SNAP GALLERY, 10309-97 ST, TO MAY 30 Etchings by Marcelline Hanselar. Info: www.snapartists.com

THE BOX HARCOURT HOUSE GALLERY, 3RD FLR, 1025-112 ST, TO MAY 30 By Cesario Forero. Doors 7:30 p.m. Info: www.harcourthouse.ab.ca

COMPLEXION STEPPES GALLERY, 1259-91 ST, TO JUN 1

Acrylic paintings by Joe Reimer. Contact Kelley.brent@ibidg-inc.ca to schedule viewing.

CORNUCOPIA OF ARTS CENTRE D'ARTS VISUELS DE L'ALBERTA, 9103-95 AVE, TO JUN 3 Watercolors, oils, and pastels by five artists. Info: 461-3427.

DA VINCI: THE GENUS TELUS WORLD OF SCIENCE, 1121-142 ST, MAY 29-SEP 7 An exhibition focusing on the astounding range of scientific and artistic work by Leonardo da Vinci.

ENTROPY HARCOURT HOUSE GALLERY, 3RD FLR, 10215-112 ST, TO MAY 30 Experimental paintings by Christine Koch. Info: www.harcourthouse.ab.ca

FOLK ART GLENROY HOSPITAL, MAIN FLOOR, 10230-111 AVE, TO JUL 4 Paintings by George Toszak.

GLASS SOUL STEPPES GALLERY, 1259-91 ST, TO JUL 6 Acrylic paintings on glass by Manola Borrajo. Contact Kelley.brent@ibidg-inc.ca to schedule viewing.

INDIGENOUS TEEN ART EXHIBIT GALLERY AT MILNER.

STANLEY A. MILNER LIBRARY, CHURCHILL SQUARE, TO JUN 15 Presented by Edmonton Public School Board. Info: 460-7030.

ART GALLERIES OF ALBERTA, 10230 JASPER AVE, TO JUN 18 By master printmaker Ando Hiroshige. Info: www.artgalleriesofalberta.ca

HIGH ENERGY PROFILE'S PUBLIC ART GALLERY, 19 PERRON ST, ST. ALBERT Works from students from St. Albert High School. Info: 460-4310

IDEAS FOR A CULTURAL CENTRE-MULTICULTURAL CENTRE PUBLIC ART GALLERY, 5411-51 ST, STONY PLAIN, TO JUN 18 Presented by students from Memorial Composite High School.

JURIED MEMBERS SHOW AND SALE SPRUCE GROVE ART GALLERY, 35-5TH AVE, SPRUCE GROVE, TO JUN 13 Art by active members of the Allied Artists Council. Info: 952-0654

KOSHASHI: THE HALL COLLECTION OF 19TH CENTURY PHOTOGRAPHS OF JAPAN ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE., TO JUN 7 One of the world's largest collections of early Japanese photography. With over 230 rare photographs from 1860-1899 Japan. Info: www.artgalleriesofalberta.ca

MYSELF, THE PORTRAIT RED GALLERY, 9621 Whyte AVE, TO AUG 10 A series of male self-portraits. Info: www.redgalleria.ca

NEW ART LOFT GALLERY, 580 BROADMOOR BLVD, SHERWOOD PARK, TO JUN 27 Every Thur and Sat until June 27.

A NEW LIGHT ART GALLERY, #100, 10230 JASPER AVE, TO JUN 23 An exhibition focusing on post-impressionist Canadian painting. Info: www.artgalleriesofalberta.ca

OTHERWORLD ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, TO JUN 7 Kristy Trinier re-translates a medieval Japanese Noh play into audio, video, and text. Info: www.artgalleriesofalberta.ca

THE PAINTER AS PRINTMAKER ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE, MAY 29-AUG 23 Impressionist prints from the National Gallery of Canada. Info: www.artgalleriesofalberta.ca

PATHWAYS, JEFF ALLEN GALLERY, STRATHCONA SENIORS CENTRE, 10831 100 AVENUE, TO MAY 28 Works by Julie Drew. Info: 433-5807.

SCOUNDRAKES FAB GALLERY, FINE ARTS BUILDING, U OF A CAMPUS, TO JUL 4 Paintings by Kim Sala. Info: www.varts.ca/ARTDESIGN/html/lab/index.html

TRANSITIONS HOMEFIRE GRILL, 10708-100 AVE, TO JUN 30 Skyline and prairie paintings merged with fabric by artist Judi Popkhan. Info: 489-7629.

URBAN TEXTURES MCMILLAN GALLERY, 8440-112 ST, TO JUN 14 Work based on a study of Winnipeg architecture. Info: 401-7152.

WILD THINGS MULTICULTURAL CENTRE PUBLIC ART GALLERY, 5411-51 ST, STONY PLAIN, 80 JUN 3 Mixed acrylic media on paper by artist James Trevelyan.

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The Love That Dare Not Bleat Or Chirp Its Name



MY MESSY BEDROOM JOSEY VOGELS

TALK ABOUT HEAVY PETTING!
ANIMALS' SEX LIVES ARE
MUCH, MUCH KINKIER THAN
NATURE SHOWS LET ON

As a wee thing back home on the farm, watching girl cows ride each other was a regular source of entertainment. A friend of mine has two billy cats, both neutered, that are en-

joying a torrid, if sexless, love affair. Another friend's female dog makes a point of humping any dog she (yes, she humps) can get her paws on.

Anyone who has ever said that homosexuality or anything outside the heterosexual-vanilla sex circle is unnatural has obviously not spent much time in nature. Not only do birds and bees do it, but they also do it in a variety of ways, many of which have very little to do with reproduction. Zebras, swans, bulls, lions, hamsters, bears, ducks, elephants, even butterflies and aquarium fish all have been seen getting it on with same-sex partners.

According to Canadian biologist Bruce Bagemihl, author of *Biologi-*

cal Exuberance: Animal Homosexuality and Natural Diversity, animals are a lot wilder than you might think. Bagemihl found reports of fellatio between male orangutans, mountain sheep who lick and nuzzle their partners' genitals, cunnilingus among long-eared hedgehogs, and monkeys and big-horned sheep who like to lick, nuzzle, and stick penises and um, fingers in each other's bums. And how cool is this: some male dolphins can stimulate their partner's genitals through pulsed sound waves. Even humans can't do that. And apparently, some dolphins even insert their penis in their partner's blowhole. Just goes to show you boys are the same, whatever the species — find a hole and stick it in.

Zoologists, too, seem obsessed with sticking it in when they study animal sex. "If there's no penetration, they don't consider it sex," Bagemihl says. Try telling that to most birds. "Most people don't know this, but only about five per cent of male birds have penises," Bagemihl says. "Male and female birds have almost identical male and female genital openings." Match 'em up, transfer some sperm and off you go. No muss, no fuss and no penetration.

Bagemihl assures me that pretty

much any sexual or courtship behaviour found in humans can also be found in the animal world. "Genital stimulation, oral sex, foreplay, rape, divorce, adoption, infidelity, monogamy, non-monogamy, co-parenting between animals of the same sex: It all exists in the animal kingdom," he says. And what, exactly, would cause animals to divorce? I ask. Money problems? "If the couple is unable to produce offspring, they might split," Bagemihl explains. "But it could just be because they are incompatible."

But, as Bagemihl points out, most animals hardly share our human need to pair up for life. "Most animals do not form pair bonds," he says, "so monogamy is not an issue. Most mammal species are polygamous or promiscuous. Bagemihl describes an example of two female bears raising their four cubs together or a type of sandpiper that sometimes parents as a trio two females and a male or two males and a female. "Sometimes the females will have sex with each other as well as with the males and sometimes females only have sex with the males."

Bagemihl insists he didn't write this book to justify or explain homosexuality or any other kind of sexual behaviour considered abnormal in

our society. In fact, he emphasizes the opposite. "It's too easy to fall into the trap of saying that, because homosexuality occurs in animals, it must therefore be natural in people," he explains. "We have to remember that animals do many things we wouldn't consider acceptable behavior in people — rape, incest, and so on. We can't automatically conclude or base our decisions about human behaviour on animals."

"The whole question of sexual pleasure and where that comes into it is very difficult for zoologists to deal with," he adds. "There is a continuum of sexual expression in the animal world that includes heterosexuality, homosexuality, bisexuality, and everything in between. Why can't we see this behaviour as a natural variation in sexual expression?"

After all, hanging out in the jungle all day, catching bugs, and swinging from vines has got to get a little dull. I'd be looking for some sexual kicks too. If that means using one of these vines to get off or poking a hole in a leaf and sticking your penis in it and rubbing it up and down, hey, who's going to say it's not natural? Especially if, as in the case of these examples from *Biological Exuberance*, you're a chimp.

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SEX • ADVICE (1260 words)

I'm A Dead Ringer For My Boyfriend's Rapist!



SAVAGE LOVE DAN SAVAGE

DAN THINKS THERE'S SOMETHING FISHY ABOUT THE EXCUSE THIS READER'S LOVER IS GIVING HIM FOR NOT HAVING SEX

I have a problem with my happiness; he is a wonderful man who has a beauty that overwhelms me; we have a beautiful home; I am monogamous for the first time in a decade. But I just learned that I am the spitting image of a man in jail for raping my boyfriend.

He says he is not in a place to dig up his emotions about the subject and wants to hold off on sex — fine by me. I admire him and his courage to be with me despite my appearance. I still love him, but I feel like there is something I could do to help him, to help us. So I guess I am asking for suggestions.

Asking Not Begging

First suggestion: Verify his story.

If you have a stunt double rotting in jail somewhere for raping your boyfriend, ANB, then there are trial transcripts and a mug shot that looks just like you. Go find 'em.

I'm an asshole, of course, for casting doubt on your boyfriend's dramatic explanation for why he can't have sex with you, since he's "not in a place to dig up his emotions" and wants to "hold off" on sex. But cast I must, ANB, because one of two things is going on. Either your boyfriend is making this rape story up or he failed to share hugely pertinent info with you before moving in. Whichever it is, your boyfriend is at fault. Why would he make it up? It could be that he's not attracted to you, and manipulating you with a victim story allows him to reap the rewards of being with you while earning him a "Get Out of Fucking You Free" card.

If the story checks out — if you find that mug shot — then your boyfriend has my sympathies. But if he wasn't ready to resume his sexual life he had no right to be out there dating. When we date we're telling people that we're in a place where we're ready for love, romance, and sex. If we're not, we have no business dating anyone. Period. At the very least, the onus was on him to disclose this information before moving in, not after.

And finally: If you're not having sex with your boyfriend, or anyone else, and there's no sex in your foreseeable future, ANB, that's not mo-

nogamy — that's celibacy.

I am a high-functioning regular heroin user, and I feel constantly compelled to hide my drug use. I feel that there are similarities between being a drug user and having an alternate sexual orientation in the sense that both users and gays are constantly confronting judgmental opposition from an ill-informed and puritanical American public.

What are your thoughts on this matter? Do you believe that drug users are deserving of the same kind of empowerment and liberation as gays, or do you view drug use as a "disease" that needs to be "cured" the same way that the Carrie Prejeans of the world believe gays need to be "cured"?

I realize that one significant difference between heroin use and sexual tastes is that heroin use is illegal, but of course gay relationships were illegal until relatively recently. Am I just rationalizing? Or could drug use be the next civil-rights frontier?

Dude Requests Understanding Gay Sensibility

Uh... gee. I believe that recreational drugs can be used responsibly. And I believe a person should be able to use a drug regularly without being labelled an "addict." I also wish that more people were open about their drug use — but, in the hypocritical

fashion of most Americans, only when we're talking about drugs that I like, e.g., caffeine, sugar, pot, and my boyfriend's pheromones.

Heroin seems kind of extreme, as recreational drugs go. I've known a few people who've self-medicated with heroin and functioned well enough to get by, and I think that all drugs should be legal, your drug of choice included. We need to end the war on drugs, a failure and a waste of money and lives. And the quickest way to end it is for successful drug users — people like you, me, Michael Phelps, and the president of the United States of America — to be open about our past, present, and future drug use. But I don't think "drug user" is an identity that's really comparable to sexual orientation. Using drugs is something you do — not something you are. Look at it this way: If you stopped doing drugs today you'd no longer be a drug user. If I stopped inhaling my boyfriend's pheromones today, DRUGS, I'd still be a big homo. Because gay is like Cats ("Now and Forever"), while heroin is like Twitter (fun at first, but you'll regret it later).

The freedom to use drugs can certainly be viewed as a civil-rights issue: It's about the right to control what you do with your own body, and that argument resonates with others advanced by gay-rights advocates and advocates of reproductive choice. But different drugs carry different risks — risks of harm, over-

dose, death — and, legal or not, heroin is a highly dangerous drug. It's a drug that's made more dangerous by its prohibition, sure, but it's dangerous even when it's pure. But I think you have a right to use it, if you want to use it, and that you should have access to safe, medical-grade heroin and clean needles. But I don't think you should use it, not when there are other, better, safer drugs available.

Like my boyfriend's pheromones.

I like that you told PILL, the teenage girl who didn't like the pill and whose boyfriend "doesn't like" condoms, to "enjoy outercourse, oral, masturbation, and sex toys — and tell your boyfriend that these aren't consolation prizes for teenagers, but honest-to-God sex acts that adults enjoy."

But I wish that you had mentioned all the other kinds of birth control out there. There's the

Depo-Provera shot, the patch, the implant, the ring, IUDs, and cervical caps that can be used with spermicide. PILL should talk to a professional about which pills she was on and the specific things she didn't like about them.

I also had awful experiences with hormonal pills, and it took years until I finally got a great doctor who took the time to explain all my options. I now have a nonhormonal IUD; it is fantastic. There's a great "birth control effectiveness chart" at Planned Parenthood's website (www.plannedparenthood.org).

Been There, Done That

Thanks for sharing, BTDT.

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ASTROLOGY • MAY 28 - JUNE 3 • BY THE KID**CRUISIN' THE COSMOS****GEMINI (May 21 - June 20)**

The dreams of destiny you'll be having over the weekend will definitely make you determined to do what you gotta do to make them come true. The down-fall of that, however, is you'll just end up getting in your own way. No matter how bad you wanna work it after the weekend, you've gotta let destiny make its play.

CANCER (June 21 - July 22)

You're getting so good at juggling things that it seems like they're magically floating in air on their own accord. Maybe it's mental trickery or a matter of the-hand-is-quicker-than-the-eye, but whatever you're doing, to us it just looks like your stuff flies. Now where juggling itself is kinda boring, this people will pay for!

LEO (July 23 - August 22)

It don't matter how tough you are nor how smart, this week you're gonna be one big fuzzy heart. Yes, you will no longer be the fearsome feline but instead the little bitty kitty who just needs a scratch behind the ears and a rub on the belly. Remember: the more you purr, the more you get!

VIRGO (August 23 - September 22)

It's not that you don't know that being a sensitive, caring, understanding and loving person can increase the good fortune that you receive in life. It's just that you're a Virgo — you know damn well exactly what you want and you ain't gonna settle for anything less. That doesn't leave much room for luck now, does it?

LIBRA (September 23 - October 22)

Your scale has been pretty still for the last little while but something's gonna send it swinging wildly before the weekend. Exploit that extra kinetic energy that's making you all wobbly by plunging yourself into some of your work. That way you'll be able to reap the rewards in record time.

SCORPIO (October 23 - November 21)

The Moon's in your sign next weekend and, like werewolves when it's full, you'll feel a transformation take hold of you as you're consumed by a ravenous appetite for life. You exist for no other reason than to break the chains of repression, and woe unto those in your way. Sure, it'll cause you troubles but nothing's gonna save a silver bullet could stop you now!

SAGITTARIUS (November 22 - December 21)

A baby bird's main means of motivation is their feet. Their wings work, but only in a rudimentary way. They wave them when they want attention and keep them close to stay warm. But once they're kicked out of the nest, they find their wings work wondrously, taking them places they've never been before. This week let your intellect be your feet and your heart your wings!

CAPRICORN (December 22 - January 19)

Love it like milk and people are like puffed rice cereal of no particular brand. You pour on some milk and right away it's all snaps, crackles and pops. The crunchy rice and smooth moo-juice combo is a time-honoured treat. But, speaking of time, the longer you let it just sit there and don't eat, the sogger it'll get!

You can contact The Kid at cruisintheinfinitycosmos@hotmail.com

AQUARIUS (January 20 - February 18)

Getting shafted changed everything on the spot but it ain't all bad. Your new karmic co-ordinates put you in prime position for payback from the Cosmic Coincidence Control Centre sometime soon. Just make sure you take damn good care of whatever comes out of it or you could end up killing your karmic credit record!

PISCES (February 19 - March 20)

Listen up little fishies, school is about to start and you need to pay very close attention to what you're doing, otherwise disaster is gonna be a shoe-in. It's time for you all to fully focus on the feats you need to complete 'cause if you don't, you could end up on the street!

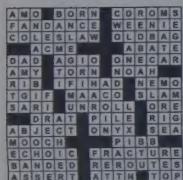
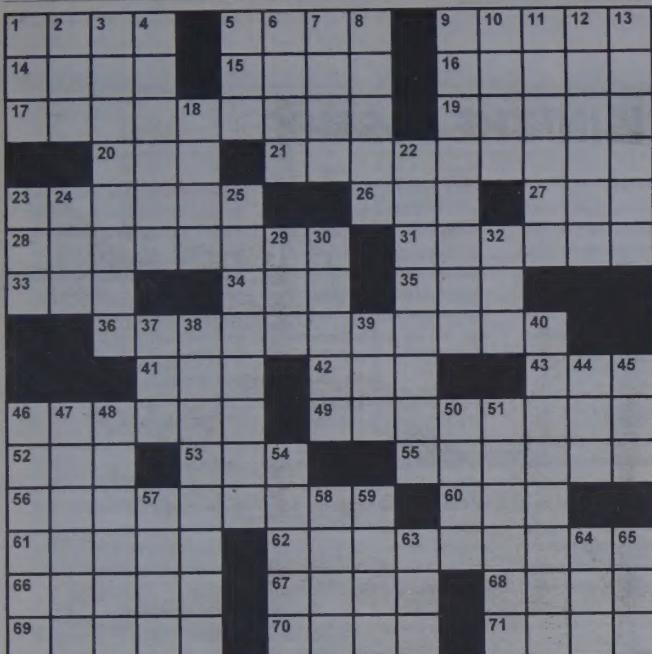
ARIES (March 21 - April 19)

You may love independence more than anything else but you have to accept some simple truths in life. Like the fact that sometimes, to be in, you have to be dependent on approval. Otherwise, your individuality is a threat and 'cause of your impulsiveness, they wouldn't know which way to bet!

TAURUS (April 20 - May 20)

Don't waste time and money on big guns and bigger walls when no matter what you do, it'll still end in a draw. Then how'd we beat them Commies you ask? Granted, the technique works with a few trillion bucks in your treasury but what did it say on your last paystub, bub? Sometimes it's well worth it to just walk away!

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SOLUTION TO LAST WEEK'S PUZZLE

THAT'S B.S.

AT LEAST IT'S BROKEN UP.

JONESIN' CROSSWORD BY MATT JONES
©2008 Jonesin' Crosswords (editor@jonesincrosswords.com)**ACROSS**

- 1 First name in daytime talk
 5 Salt, to a chemist
 9 "The Two ___" (Nicholson movie)
 14 Sexy Halloween costume option
 15 Bounce back
 16 University of Maine city
 17 Sit in with a worker, perhaps
 19 Thirst
 20 "Hinky Dinky Parlay ___" (WWI song)
 21 It includes bacon, lettuce and avocado
 23 Five-term Mexican president Benito
 26 Iguana, for some
 27 Growing sci.
 28 Drink that supposedly helps remove most stains
 31 Type of plane rescue over water
 33 "___ the Stockbroker" ("The Howard Stern Show" personality)
 34 Humor ending?
 35 Co. with a logo of a dog listening to a phonograph
 36 One whose habit may cause dental problems
 41 Rap sheet abbr.
 42 Part of some school addresses
 43 It's cold in Köln
 46 1977 hit from George Clinton and Parliament
 49 _____
 50 _____
 51 _____
 53 _____
 54 _____
 55 _____
 58 _____
 59 _____
 60 _____
 62 _____
 63 _____
 64 _____
 65 _____
 67 _____
 70 _____
 71 _____
 40 Tale lost on the heartless
 52 Weezer genre
 53 Actress Lucy
 55 Business section section
 56 It may be done inside a toolbar
 60 Govt. agency th at addresses radiation protection
 61 Set ___ (plan for the future)
 62 They're called in to check suspicious packages
 66 Blood ___ (video game series with vampires)
 67 Burn soother
 68 ___ no good
 69 Curvy letters
 70 Word after empty or love
 71 "Bright ___" (Shirley Temple movie)

DOWN

- 1 Jaw-popping disorder, for short
 2 Ming of the Houston Rockets
 3 Rounded architectural framework in cathedrals
 4 Accumulate on the surface, like molecules
 5 Grant-providing org.
 6 Angus Young's band
 7 Shoe designer Jimmy
 8 Healthy heart rate, on a doctor's chart
 9 Arcade game control
 10 Neighborhood
 11 Aussie cuties
 12 Make very mad
 13 Cliff Huxtable's oldest
 18 They're pulled through the dirt
 22 Den mother's group
 23 They offer assoc. degrees
 24 Form finish
 25 Animal fanatic's condition
 29 Reggae offshoot
 30 Numbnits
 32 Singer Corinne Bailey ___
 37 Witchy woman
 38 Waikiki strings
 39 Actor Kier
 40 Settle back in the same place
 44 Bug the hell out of
 45 Part of PBS, for short
 46 Spooky warning
 47 Fraternity letters
 48 Louisiana sandwiches
 50 RR stops
 51 Engine force
 54 Country star Keith
 57 Aladdin ___ (David Bowie alter ego)
 58 Singer Natalie
 59 Some ins. providers
 63 Put chips on the roulette table
 64 Polished off
 65 Recommended styles, in fashion mags

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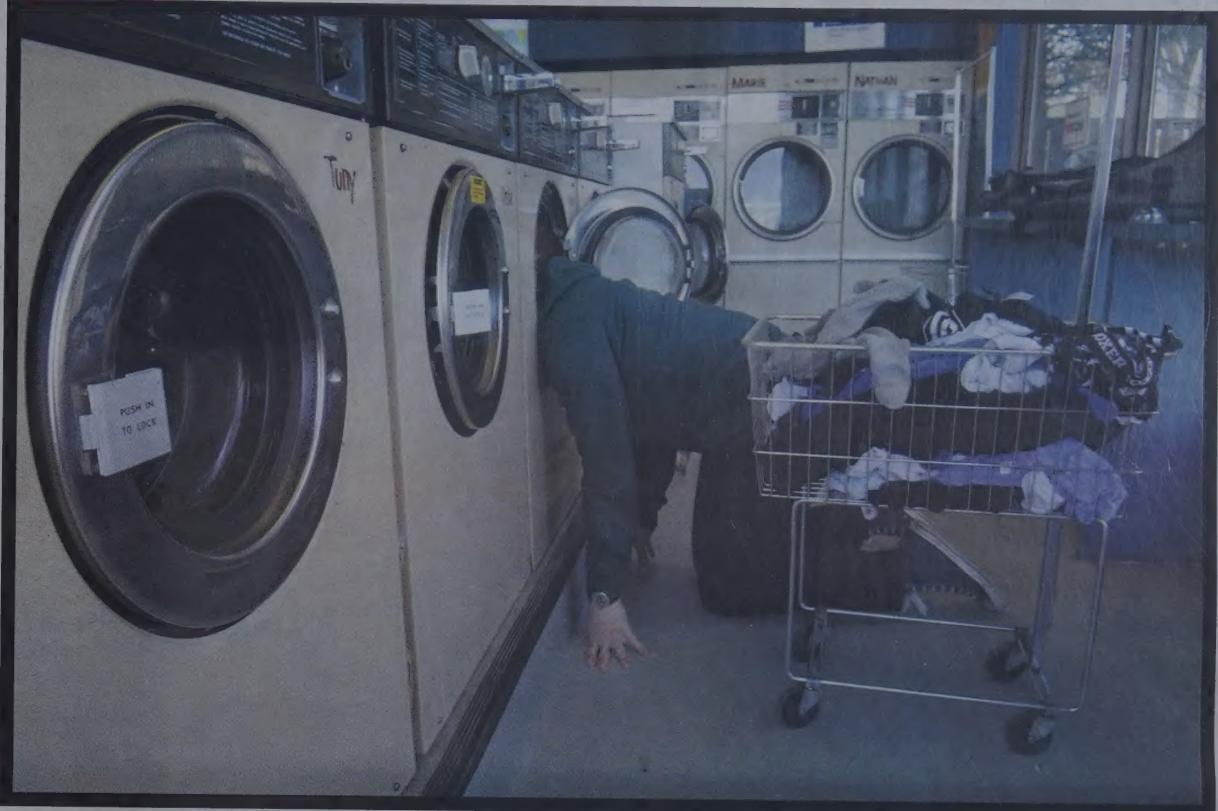
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SEE'S PAUL MATWYCHUK INTERVIEWED AUTHOR YUVAL TAYLOR ABOUT HIS BOOK FAKING IT: THE QUEST FOR AUTHENTICITY IN POPULAR MUSIC FOR THE MAY 31, 2007 ISSUE

"I think Donna Summer ... is one of the great musical innovators and performers," says Taylor, "and she is definitely not seen that way. As for overrated musicians, I'd say John Lee Hooker and Lightnin' Hopkins

are both pretty limited talents whose output has been overpraised for its supposed authenticity and where the praise far exceeds the music's value.

"I also feel that the whole metal scene has suffered greatly because of the pursuit of authenticity. Metal used to be a great, theatrical, inauthentic genre, and the personal, confessional mode of all these pop-metal bands like Staind and Evanescence is nowhere near as much fun."

John Lee Hooker and Lightnin' Hopkins are pretty limited talents.



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